DOCUMENT RESUME

ED 284 691 PS 016 783

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TITLE A Music Program for Training Head Start Teachers Using a Sequential, Cognitive, Developmental Process with Pre-school Children.
PUB DATE 87
NOTE 136p.; Practicum Report, Nova University.
PUB TYPE Dissertations/Theses - Practicum Papers (043) -- Reports - Research/Technical (143)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Child Development; Developmental Stages; *Movement Education; *Music Activities; Musical Instruments; *Music Education; *Preschool Children; Preschool Education; Songs
IDENTIFIERS Project Head Start

ABSTRACT

This practicum report addresses the need to supply Head Start teachers with: (1) specific preschool music objectives; (2) a sequential preschool developmental program in music to match the child's cognitive level; (3) how to choose instructional material to encourage specific basic school readiness skills; and (4) workshops to accomplish these objectives through music activities. Data gathered from surveys and questionnaires indicated that the music education background of Head Start teachers varied greatly, and that teachers had no clear goals for preschool music learning. Three all-day workshops were conducted. The first workshop focused on interpretive movement through music, and included rhythm and movement activities, songs, and chants. The second workshop involved activities in which children used percussion and bar instruments. The third workshop combined movement and rhythm activities and the use of instruments to develop motor and language skills. Information on the use of the autoharp was also provided in the third workshop. Nine on-site training sessions were conducted in which teachers practiced skills learned in the workshops. Pretests and posttests were administered. These indicated that after the workshops and training sessions, teachers' music knowledge increased and teachers' music lesson presentations improved. (Author/PCB)

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A Music Program for Training Head Start Teachers Using a Sequential, Cognitive, Developmental Process With Pre-school Children

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N O V A U N I V E R S I T Y

A Music Program for Training Head Start Teachers Using a Sequential, Cognitive, Developmental Process With Pre-school Children

by

Shirley G. Brodhecker

A Practicum Report Presented to the Ed. D. Program
in Early Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY
1987

PRACTICUM APPROVAL SHEET

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Approved:

June 20, 1987
Date of Final Approval of Report

Polly W. Peterson, Ph.D.
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Acknowledgements

The author gratefully acknowledges the following people for their contributions for the success of this report:

Dr. Mary D. Santini	Principal
Carolyn Zenoniani	Assistant Principal
James Hinman	County Music Coordinator
Polly W. Peterson, Ph.D.	Reviewer for Practicum II
Janet T. Powers	Typist

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ABSTRACT

A Music Program for Training Head Start Teachers Using a Sequential, Cognitive, Developmental Process With Pre-School Children.
Brodhecker, Shirley G., 1987: Practicum Report, Nova University, Ed. D. Program in Early Childhood.
Descriptors: Preschool Music/Preschool Children/Preschool Curriculum/Cognitive Development/Cognitive/Process/Child Growth and Development/Music Curriculum on the Preschool Level/Music Readiness/Head Start Curriculum/Music Learning.

This practicum addressed the need to supply the Head Start teachers with the following: (1) specific preschool music objectives; (2) a sequential preschool developmental program in music to match the child's cognitive level; (3) how to choose instructional material to encourage specific basic school readiness skills; and (4) workshops to accomplish these objectives through music activities.

After a review of the data gathered from surveys and questionnaires, the writer discovered the music education background varied greatly among the Head Start teachers; the pedagogy of each teacher was vastly different; and they had no particular goals and objectives in mind. This evidence indicated a need for music workshops for Head Start teachers.

Throughout the implementation period, nine on-site training sessions were conducted in addition to the three all-day workshops presented. At the on-site training sessions, the Head Start teachers demonstrated with the children, skills learned through the workshops. Of the Head Start teachers who participated in the workshops and the on-site training sessions, an 85 percent increase in both their music knowledge and logical sequential use of the cognitive level of the preschool child, was observed. Therefore, it was found the standards of performance were met for all objectives.

CHAPTER I

INTRODUCTION

The Work Setting and the Writer

The target Head Start Programs located in Charlotte, Collier and Lee Counties, are federally funded programs. The Head Start Program, designed primarily to provide child development services to low-income families with three, four, and five year old children, was launched by the Federal Government in 1965.

In the beginning, the Head Start Program was a six-week summer plan which blossomed into a full school year term and has served over eight and a half million children since its inception. The overall goal of the Head Start Program is to bring about an effective way for a child from a low-income family to have social competence, better school performances and attitudes, better understanding of skills in everyday life. This teaches the child how to deal with his present environment and later his responsibilities in school life.

The Head Start Program in Charlotte County is located at one of the elementary schools in Port Charlotte, Florida. The Head Start Program has been operating in that community for 21 years.

The physical plant is old and is a regular public school-type building. It has four classrooms, Head Start offices, ESE office, and an Alternative Education office. There are no kitchen facilities, therefore the Head Start children use the cafeteria within the public school. The School Board supports a portion of the housekeeping costs for the Head Start Program.

According to the data obtained from the director, the current enrollment is 80 children. Of the total population, 25 percent are Black, one to two percent are Hispanic, and the remainder is White. Seventy-five percent of the parents are employed in various types of construction, with approximately 20 percent of the parents unemployed.

The daily hours of the program are from 8:30 A.M. to 2:00 P.M. for the children, and 8:00 A.M. to 3:00 P.M. for the staff. There are structured routines for the children with centers in each classroom. The size of each class is made up of 20 children. There is one teacher and one aide for each classroom, a part-time nurse, part-time social worker and a successful volunteer program. There is a structured program that a schedule follows, and the centers are utilized for a period of time each morning.

All incoming children are tested to find out their developmental level. The Carolina Development Profile Instrument is used, not only in Charlotte County, but also in Lee County. It is a checklist to identify children's skill in the fine and gross motor areas, auditory and

visual perception abilities, communication skills, social-emotional development, and expressive language. This is followed by a plan of instructional objectives for the children who need help in certain areas.

A humanistic environment is used the majority of the time, however, an autocratic approach is employed upon occasion. The learning environment is positive at all times. There is no corporal punishment, and the staff strives for the goals to be met for each child.

The Head Start Program in Collier County, one of the target counties, is located at one of the elementary schools in Immokolee, Florida. The Head Start Program has been operating in that community for 21 years.

The physical plant is within the public school building which has been renovated. It has seven classrooms, and no kitchen facilities; therefore, the Head Start children use the cafeteria within the public school. The playground is equipped and is fenced. The housekeeping is done completely by the Collier County School Board.

The current enrollment is 140 with a waiting list of 300. Only four-year olds are allowed to attend. The enrollment is made up of about 98 percent minority groups which included Blacks, Haitians, Hispanic and others.

The family profile is made up of 90 percent single parents and about 40 percent employed seasonally and sporadic. There is a low poverty line with a possibility of one apartment housing 20 relatives, with one community

bathroom at the end of the building. About 60 percent of the families have been or are on Medicaid.

The daily hours of the program are from 8:00 A.M. to 3:00 P.M. There are structured routines and centers in each classroom for the children. The size of each class is 20. There is one teacher and one aide for each classroom, a part-time nurse, a part-time social worker, and a successful volunteer program. There is a structured program which includes pre-reading, pre-math, health, self-help, and fine and gross motor skill activities each day. There are centers in each classroom which vary periodically, and are utilized for a span of time each day. There is structured and free play time daily.

All children are tested to establish their developmental level upon entering the program. Unlike the other two target counties, Collier County uses the DIAL Instrument for screening. It is a developmental indicator for the assessment of learning. It is a screening test for pre-kindergarten to identify children with potential learning problems. The areas measured are gross and fine motor skills, concepts, communication and social-emotional development.

A humanistic approach is used the majority of the time, however, when rules must be enforced for behavioral, health and safety reasons, an autocratic approach is put into effect. There is no corporal punishment used at any time. The staff strives for the goals to be met for each child.

The Head Start Program in Lee County, one of the target counties, is located in a public school in Fort Myers, Florida. The Head Start Program has been operating for 20 years in Lee County.

The physical plant is old and has six classrooms and one office complex. Each room is equipped with kitchen facilities and there is one laundry room. The playground is equipped and fenced. The housekeeping and maintenance is taken care of by the Lee County School System. The Lee County School Board has to match 20 percent of the government's funds each year.

The current enrollment is 180 children. A child must be four by September 1st in order to enroll. Only four and a few five-year olds attend the school for one year. The enrollment is made up of about 98 percent Blacks, three percent Whites, and two percent Hispanic children. There is a waiting list.

The family profile consists of about 80 percent single parents, unemployed, approximately 25 years of age, and with two to three children. The poverty line is low and most parents are on Medicaid.

The daily hours of the program are from 8:00 A.M. to 3:00 P.M. There are structured routines and centers in each classroom. The size of each class is 20. There is one teacher and one aide for each classroom, a part-time psychologist, part-time speech therapist, part-time

nurse, and a successful volunteer program.

There is a structured program which includes pre-skills for language, math, and science. There are centers in each classroom which are arranged to accomplish the skills and goals. There is structured and free play each day.

A humanistic approach is used the majority of the time, however, when rules must be enforced for behavior, health and safety, an autocratic approach is put into effect. The learning environment is a positive one at all times. Monthly and end-of-the-year goals are set up for each child to accomplish. The goal is to try to raise the abilities of each individual in the program.

The writer of this proposal has had various music educational experiences before her present position as music specialist for grades one through five at an elementary school in Cape Coral, Florida. Prior to the writer's present position, she taught music fourteen years in Vermont. During four years of that time, the writer was responsible for music in grades K-12, and for ten years was responsible for music in grades K-6. She also directed church choirs, taught applied music privately, and is presently a soloist in a church choir.

She is responsible for teaching grades one, two, and three for 30 minutes each, and 40 minutes for grades four and five once a week. In this period of time, a full music curriculum is presented on each grade level. Special

groups meet once a week which are: an Orff instrumental group, recorder group, bar instrumental group, and four handbell groups.

Prior to attaining a Level III in Orff-Schulwerk from the University of Illionois in 1984, Level II in Orff-Schulwerk was completed at New England Conservatory in 1983, and Level I in Orff-Schulwerk was completed at the University of South Florida in 1982. An Orff Specialist is one who is able to present music to children with an approach that promotes contact with all the elements of the arts, which include: melody sung and played, rhythm clapped, played and danced, texture and color explored through the interweaving of contrapuntal voices accompanied by the Orff instruments, and all the elements carefully structured into form. It is clear that the Orff process is a useful didactic approach. The Orff approach is a means, not an end to teaching music. The Orff approach is an on-going process. The use of speech, movement, song, and instruments provide a rich variety of opportunities to bring to light some of the ways in which music is created and performed. These activities lead to skill and a conceptual foundation which aid in aesthetic responses.

Other activities the Orff process encourages are: listening, remembering, analyzing, and improvising. It employs a deeper awareness of music and of the self-concepts and skills that can be mastered through activities; however, it is the quality of the experience which

heightens the aesthetic responses and enriches the human life.

The writer holds an M. S. degree in Supervision and Administration from Nova University and a B. A. degree in Music from the University of Vermont. She is past chairperson of District II, Florida Elementary Music Education Association (FEMEA), past president of the Southwest Orff-Schulwerk Chapter in the State of Florida, and a past representative of the Florida Council of the Arts.

She is also responsible to provide inservice day clinicians for elementary music teachers in Lee County. This occurs twice in the school year and involves acquiring national clinicians a year in advance. The visiting clinician tries to meet the various needs of the elementary music teachers.

The writer was one of six music teachers, two on the elementary level, two on the middle school level, and two on the high school level, who redesigned the music curriculum for grades K-12 in 1984 for Lee County. This music curriculum focuses on a continuum which provides guidelines which are essential in carrying out an effective program. It makes provisions for most children to master an expected level of performance.

A faculty-staff choir was organized by the writer six years ago and is currently made up of 42 voices. It meets once a week and is directed by the writer. It performs for county and some state functions, and presents an annual Christmas Program which involves some children

from grades K-5. At this time, the special instrumental groups perform also.

The Community

The state of Florida has many fast-growing communities much like Charlotte, Collier, and Lee Counties.

Charlotte County is located on the mid-western coast of Florida. It is 100 miles south of Tampa, 45 miles south of Sarasota, 25 miles north of Fort Myers, and 160 miles northwest of Miami (Appendix A). It is experiencing a population increase that will continue into the 21st Century. It consists of the following cities: Port Charlotte and Punta Gorda. Between the two cities, their population totals 82,000. The 1980 census stated that the population was 50,000. This is a growth of 32,000 in the last five years. Punta Gorda is the County Seat. The major builder of the community is General Development Corporation and they predict that the population will increase to over 100,000 within the next 15 years.

Agriculture and commercial fishing are both sources of income for many of the people in Port Charlotte. Tourism and small businesses add to the economy.

The educational system is growing rapidly as new children enter the system daily. Presently, there are five elementary schools, three junior high schools, and three high schools. Within the next few years, new schools are planned for each level. There are two major institutions of higher learning that have branch campuses in

Port Charlotte.

There are three hospitals, eight retirement communities, seven home health care services, and eleven child care facilities. There are no educational services offered in these centers.

Collier County is located on the southwestern coast of Florida. It is 165 miles south of Tampa, 125 miles south of Sarasota, 40 miles south of Fort Myers, and 100 miles northwest of Miami (Appendices B and D).

Collier County is experiencing a population explosion that is predicted to continue into the 21st Century. It consists of one city, Naples, which is the County Seat. Like the other two target counties, there has been a population growth within the last decade.

The major sources of income for Collier County are farming and tourism. Real estate, small businesses and commercial fishing adds to the economy.

The educational system is growing rapidly as the schools reflect this increase in population. Presently, there are thirteen elementary, five middle schools, and four high schools. Currently, 15,111 students attend public schools in Collier County. There are several new schools planned for the future. There is one vocational/technical school and one exceptional learning school, and a branch campus for Edison College in Naples.

There is one hospital and four libraries, numerous retirement communities, and child care facilities in

Collier County. There are no educational services offered in these centers.

Lee County is located on the southwestern coastline of Florida, (Appendix A). It is 120 miles south of Tampa and 120 miles west of Miami. Fort Myers is the County Seat and the larger of two cities in Lee County.

The smaller city, Cape Coral, is growing so rapidly that its population is expected to equal the size of Fort Myers within a few years. The population from 1960-1970 in the Fort Myers and Cape Coral area increased 80 percent which more than doubled the state rate. This area is considered to be one of the fastest growing districts in the United States. The Lee County School District has 32,000 students and 2,000 teachers as of the 1985-86 school year.

In Lee County, the public school system is made up of 27 elementary schools, 11 middle schools, five high schools, three exceptional learning education schools, two alternative schools, and one vocational/technical school. There are two high schools and two middle schools to be completed by the fall of 1987. There are three major institutions of higher learning in the area.

There are three hospitals and seven public libraries that are available in Lee County. The Southwest Regional Airport is located within the Fort Myers limits, and buses are another means of transportation which travel in and out of the Fort Myers area.

Growth in the southwest Florida area is seen in all three counties: Charlotte, Collier and Lee. It is predicted that the growth will continue into the 21st Century.

CHAPTER II

STUDY OF THE PROBLEM

Statement of the Problem

The educational curriculum of the Head Start Program focuses on children's cognitive development, socio-emotional development, children's health, and families of Head Start enrollees. The course of study for the children is a general knowledge about themselves and the environment around them. Music needs to be a part of the total curriculum, yet no specific music curriculum was ever built into the general curricula. No music inservice workshops exist for the Head Start teachers.

Music is an area where creativity, experimentation, and kinesthetic approaches are used. Music reinforces space relationships, eye-hand coordination, large and small locomotor movements, use of numbers, and word recognition. All these concepts are used for teaching and learning music. The carry over into the full existing Head Start curriculum can be rewarding for the child. The writer found that music was left to chance in the three target county Head Start Programs, and a definite enrichment was needed.

Learning sequences should begin in early childhood if conceptual development and comprehension of music ele-

ments are to be experienced during an individual's lifetime of musical experiences (De Journette, 1984). Music is considered an educational process, as it, like life, is changing. Music is a tool for communication. Music enables the child to participate and have "hands on" experiences in the pre-school years.

Early music training prepares a child to be a better listener, create more insight in what is heard, and ultimately, the musical horizon broadens (Barlow, 1972). According to Barlow, a properly trained teacher employs his imagination to meet the needs and the background of the child through music. Six year old children who had music training as four-year olds, showed the ability to absorb and were more advanced musically and in other academics than those children who had no early music training (Barlow, 1972). Attention span is so short with four-year olds, that a song should be no longer than eight measures in length. When a song or speech, or riddle is of short length, it encourages participation from the very first class. Accomplishment is felt by the child. Barlow pointed out the musically "educated" five year olds recognize meter, walk to note values, and participate in playing musical games. The musically "educated" five-year old is ready to improvise on the percussion instruments, which eventually leads to the reading of simple rhythm patterns.

Landis and Carder (1972) said that children learned

most easily between the ages of three and six. If children were exposed to music in all preschools, much more music learning would take place. When music learning takes place at an early age, the rhythm and melodic expressions using simple phrases, slowly lead to more complex structures (Kodaly, 1972). Kodaly endeavored for a connection between musical tradition and world outlook. He said that music education of children does not begin early enough. In Kodaly's essay, "Music in the Kindergarten" (1958), Kodaly stated that in today's kindergarten, the child learned while playing. As this is a true statement in most educational systems, Kodaly felt it was already too late for a child to begin learning music in the elementary school for the first time in his life. He felt psychologically, that from the ages of three to seven, was a much more important time for learning than to begin at five or six years old. What was spoiled and/or missed in those years would never be recovered.

A networking system in music did not seem to exist among the various Head Start Programs. They have had no contact with a music consultant to help develop a sound music program. The teacher's daily plan was spent on parts of the curriculum: children's cognitive development, children's socio-emotional development, children's health, families of Head Start enrollees, and communities where Head Start Programs operated. A music time for the

children consisted of teaching an occasional song with no thought to the rhythm, movement, activities, and the use of percussion instruments. How could children accumulate music learning experiences if they were not given any to build a repertoire? The physical and psychological envrionment must be a stimulating place for music learning to take place. The teachers and the aides in the Head Start Program could not provide any preschool musical experiences to children, because they had no music curriculum or music experiences themselves with which to follow and to provide those necessary needs.

THE PROBLEM STILL REMAINED THAT THE HEAD START PROGRAM DID NOT HAVE A MUSIC ENRICHMENT PROGRAM INCLUDED WITHIN THE GENERAL CURRICULA.

Documentation of the Problem

Results of the Education and Experience Questionnaire (Appendix C), results of the Needs Assessment Survey (Appendix D), and the results of the Assessment of the Teachers' Music Knowledge (Appendix E), showed that problems existed in the Head Start Music Program.

The Education and Experience Survey (Appendix C), was administered to coordinators, teachers, and aides from the three target counties. Through this instrument, their education levels and experiences were documented, as shown in Table 1.

TABLE 1

RESULTS OF EDUCATION AND EXPERIENCE SURVEY

EDUCATION	
DEGREES	NUMBER
Coordinators	
Specialist	2
Masters	1
Teachers	
Graduate Work	3
Bachelors	17
Aides	
Some College	0
High School	6
Some High School Experience	7
TYPE OF EMPLOYMENT	
Coordinators	
Full-time	3
Teachers	
Full-time	30
Aides	
Full-time	16
Part-time	1

Two of the coordinators have their Specialist degree and one coordinator has her masters degree. All three are employed full time. Three teachers have had some graduate work, seventeen teachers have their bachelor degrees. All 20 teachers are employed full time. Out of 13 aides, six

graduated from high school and seven have had some high school training. One of the adies is a part-time employee and the remainder are employed full time.

The Needs Assessment Survey (Appendix D) was administered to each teacher from the target counties during an introductory meeting with the administrators and staff. Out of twenty teachers, the Needs Assessment Survey was answered by eighteen teachers, resulting in a 100 percent response rate as seen in Table 2.

TABLE 2

RESULTS OF THE NEEDS ASSESSMENT SURVEY

Answered by 20 teachers:	PERCENT: YES/NO	NUMBER OF TEACHERS: YES/NO
Had music training and taught music with record only?	80%/20%	16/4
Had music training	10%/90%	2/18
Attended music workshops	0%/0%	0/0
Encouraged creative movement while listening to music	20%/80%	4/16
Taught short and simple songs	10%/90%	2/18
Instruments for each child	30%/70%	6/14
Allowed "hands on" experience	15%/85%	3/17
Play piano	5%/95%	1/19
Play autoharp	5%/95%	1/19

The writer discovered through the Needs Assessment Survey that the 20 Head Start teachers had little or no music training. This contributed to the unsatisfactory music program and the underdeveloped child musically. Consequently, no music goals or objectives were established; therefore the skill to be mastered was missed. An audit of the internal environment was never made to see if the child understood the instructions, and no assessment of the external environment was made to see which music programs were successful.

The Assessment of Teachers' Music Knowledge was administered to the teachers during the introductory period. The responsibilities and need the participants had in the program were discovered through individual interviews at that time. The results of the assessment are shown in Table 3 (Appendix E).

TABLE 3

RESULTS OF THE ASSESSMENT OF TEACHERS' MUSIC KNOWLEDGE BEFORE AND AFTER INSERVICE TRAINING AND WORKSHOPS

	BEFORE TRAINING YES/NO	AFTER TRAINING YES/NO
Ability to make daily music lesson plans	30%/70%	85%/15%
Include familiar experiences to the child	40%/60%	90%/10%
I teach to the child's developmental level	30%/70%	80%/20%
Ability to teach differences between loud and soft through speech, song, movement and instruments	30%/70%	90%/10%
Ability to teach differences between high and low sounds	30%/70%	90%/10%
I enjoy teaching music	90%/10%	100%/0%

Two coordinators of the Head Start Programs in the target counties have their Specialist Degree with early childhood emphasis and one coordinator has her Master of Science Degree in Early Childhood. Their experiences with Head Start date back 20-21 years; however, their knowledge of any kind of a sequential or well-organized music lesson plan was not in their realm of cognizance.

It is evident that the teachers lack music training. They have little or no music resource material such as current music journals that promote new ideas and how to apply these ideas into the total curricula. The concerns the writer has are well founded.

Analysis of the Problem

To prove that the problem was real and did exist, the survey, questionnaire, and assessment of the situation were administered. These instruments documented, clarify the existing lack of music guidance or instruction in early childhood courses for the Head Start staff.

The literature researched by the writer indicated the Head Start curriculum lacks music instruction, no music workshops, no follow-through programs to insure a pedagogical music program, and no networking system existing among the three target counties. Therefore, the Head Start staff had no guidelines with which to base their music program, and it was a hit or miss situation. Through communication, exchange of successful ideas would be advantageous to all participants. There

is a music deficiency in the Head Start guidelines.

The turnover rate of the Head Start staff put a music continuity program at a disadvantage. Growth in any program must be consistent. The percentage of the turnover rate among the staff, teachers, and aides in the target counties was 25 percent during the past year. Gould (1983) says that in general, the turnover of employees for child care facilities is 15 to 30 percent a year.

Related Literature

Music experiences for early childhood in preschool have not been accepted by the staff as an integral part of the total curriculum. The majority of the staff learns by rote, and learns the "how" to do something before learning to say "why" from an educational setting (Toomer, 1986). To know why you are teaching a particular activity is just as important as knowing how to carry it through.

A child must experience and perceive something before attaching any language symbol or music symbol to an isolated fact (Anders, 1980). A complete program for preschool children in doing, seeing, and hearing will understandably benefit the child's ability to learn in later years and to use abstract symbols, Anders said.

Froseth and Weikart (1981), stated that learning rhythm was done by listening and moving. They continued to say that the ability to synchronize movement with music was as important as a prerequisite in the develop-

ment of other skills such as reading, listening, writing, and performance skills. Beginning this at an early age enhanced the learning process.

As movement was a prime motivating force, and was one more way for a child to touch base with reality, movement should not be overlooked in the possibilities of teaching (Rowen, 1982). Teachers should be aware of the possibilities of using movement to reinforce an area of learning. Rowen stated that it was important to start with the child on his developmental level. All the worldly wisdom the child had experienced, was the basis for any learning. These were all natural movements in a child and it was a place to begin. Through locomotor movements, creativity, and exploration, the preschool child began to establish his self-concept and awareness.

Results of various research studies indicated that when children were first exposed to Head Start, they were full of apprehension concerning their identity. Involving children in games such as finger play, movements that included the parts of the body, and pantomiming songs all aided in establishing the child's identity and self-image.

Identity is vital in learning the first three years of one's life. It needs to be emphasized, according to White (1975). He continued to stress how movement and games played in the home and preschools, affected the self-perception in a child. These games and movements that were experineced at an early age, developed and

influenced attitudes that would be used in school at a later time. Activity must accompany any direction given to two, three, and four-year olds if one sought their attention.

Jean Piaget, a Swiss psychologist, also stressed that activity was necessary in learning. Children assimilate the taking in of information about the environment which is followed slowly by accomodation which means the child differentiates to conform more closely to the environment. Piaget continued to say that the child integrates sensations from various senses through locomotor activities, which is why his first stage of development is known as the sensori-motor stage.

Research revealed that perceptual-motor training was a factor in pre-reading skills. Frostig (1964), originated a program primarily for that reason. She stated in order to help children with learning problems in reading, strengthening the movement skills for children was necessary. Perceptual-motor problems that affected reading and writing may have stemmed from deficiencies in body awareness. These deficiencies could be helped to disappear through preschool movement, exploration, creativity, kinesthetics, and interactions between teacher and child.

American Orff-Schulwerk Association (A.O.S.A.) boasted about the musical evolution of the whole child that occurred from preschool children to high school

children, and even to adults. A. O. S. A. was striving to promote music education as a part of the total curriculum and part of the total development of the child. The opening speech at the 1985 A. O. S. A. Convention wanted all to hear about the spectacular sense of being fundamental and the balancing act as being secondary. This was the focus and the future of music. Human experiences, spontaneity, and playing were all linked together as a learning route to education. Children must experience the joys of making music together with instruments, dancing and singing. All that can be accomplished through the help of A. O. S. A., as it gives life and meaning to music.

Haines and Gerber (1984) stated that during the early childhood years, children's interests are aroused to seek more knowledge after an emotional response. Experimental learning is the basis for early childhood education.

Teaching and learning are shared experiences, said Haines and Gerber. Active listening leads the child to respond, experiment, and create his expressions through movement, singing, and playing instruments.

Haines and Gerber continued by observing that the gross and fine motor control were improved at the three year old level if learning began at an early age. An example of gross motor control improvement was seen how the child climbed

and swung. An example of fine motor control improvement was seen as the child used his fingers more adeptly. Dancing techniques changed as the child became more creative and included some are movements. Two-year olds did not use their arms when dancing, and to the two-year old, dancing was jumping up and down.

Three-year olds loved to please adults, and they liked it when adults played games with them and gave them puzzles to solve. The three-year old liked to interact with adults. If the adults laughed and were delighted, the child felt success; however, if the child felt he failed, then tantrums or sulking might result.

The four-year old had a much bigger world than the three-year old. He showed more independence, the ability to dress himself, better eating habits, displayed self-assurance, and could now perform on a jungle gym with confidence.

The four-year old's fine motor development became more apparent in the following ways: drawing, painting, cutting, making puzzles, and being able to play percussion instruments. Perceptual gains began to evolve and he could now order, classify, and reproduce sounds. The singing voice was more secure and memorization of rhythmic chants was apparent.

Five year olds, continued Haines and Gerber, had mastered most of their physical needs and began to organize. He could now create simple orchestrations and accompaniments. Five-year olds found and kept their singing voices, and sang

in groups or by themselves.

The teacher's positive attitude and approach to musical experiences affected the child's success in music. Enthusiasm and interest were strong components that the teacher showed when teaching music. Participation by the teacher and child created this interest to explore and discover the world of music. The participation of these activities needed to start in the early childhood years.

Aronoff (1964) continued by saying that in order to teach young children music successfully, the teacher must have had an understanding of the goals to be accomplished at that developmental level. The teacher also must have had an understanding of the use of materials and how to present the materials. The teacher must have used trial and error occasionally, and have been an enthusiastic music teacher. All these components constituted a music program for children according to Aronoff.

According to Rosenshine (1983), direct instruction was a necessary procedure for learning anything. It was especially effective in young and disadvantaged children. Rosenshine stated the basic components of direct instruction were: to set clear goals, and to make sure they were understood; to present a sequence of well-organized assignments; to give children clear, concise explanations and illustrations of the subject matter being taught; to ask children questions often to see if they understood what was being taught; and to give children frequent

opportunities to practice what they had learned. Berliner and Rosenshine (1976) felt that learning does not come easily to all children; therefore, helping children to learn by going through a series of systematic steps assisted the child to see both the purpose and the result.

Andress and Kenney (1985), stated that in order to have a successful music program in preschool, music must be taught on the developmental level of the child. To network with other preschool music teachers could be advantageous in order to develop expertise in this area.

Landis and Carder (1972), discussed three distinct child-centered methods for processes for teaching music. They were: the Jaques-Dalcroze, Kodaly, and Orff processes. The emphasis that the three procedures all seemed to have in common were: activities that were based and designed on the child's cognitive level, learning through experiences, and development of the whole child.

Dalcroze's approach to music was designed with three distinct parts: Eurythmics (rhythmical movement), solfege, and piano improvisation. Rhythm was the basic approach for learning. His process began with movement that most children had as a natural part of their life: walking, running, jumping, and stretching, for example. In response to music, the feelings of the students were translated into expressions even with the very young children. Communication through movement with music intensified healthy self-concepts, inner feelings, and creativity. Individuality

in movement was encouraged at all times.

Kodaly's goal was basically to provide music to everyone in Hungary. He felt that everyone should have had the accessibility of being able to learn to write and sing music. Kodaly believed that music education should begin in nursery schools as early as two and a half years of age. Musical taste and development of a musical ear was intensified if the child received good instruction between the ages of three and seven. A carefully developed sequence of musical concepts were fundamental to Kodaly.

Both Kodaly and Orff felt that singing and moving were naturally performed simultaneously with children as young as preschoolers. Like Dalcroze, elemental movement such as walking was used to feel the basic pulse of music; however, Kodaly had the children clap while walking or running or jumping.

Kodaly used the sol-fa syllables to sing which also enhanced rhythmic melodic patterns. It was an advantage for children to use syllables at any early age, because they would become a natrual part of their music vocabulary. Andress agreed with Kodaly in the use of this skill. Syllables strengthened tone placement and children sang on pitch at an earlier age. Internalization was used in both Kodaly and Orff processes. That method encouraged ear training, memorization, sequences and pattern lengths, and listening skills which could be carried over into

other dimensions of learning.

Kodaly recommended the first pitched instrument to be used for small children should be a xylophone with moveable bars. That would coincide with the learning of syllables, eye-hand coordination and dexterity.

Many of the songs written by Kodaly were intended to be used in a cyclical way. The songs introduced in pre-school, appeared again in primary grades. At that time, the songs became more involved. For example: movement, or body percussion, or pitched instruments could be used for accompaniment.

Orff based his approach to music on the child's own musical experiences as material for teaching purposes. Using the child's own name, familiar words from the child's vocabulary were used in rhythmic songs and chants. The most ideal situation was to begin Orff-Schulwerk as early as possible in pre-school. Orff agreed with Dalcroze that rhythm was the strongest of the elements of movement, and that it was the most primative and natural response to music.

Orff felt that creativity was another important element. Children should explore sounds of words, instruments, and melodies. Music games were the basis for music activities used with pre-schoolers. This was another avenue of communication which was vital at the pre-school age. Speech, singing, movement, improvisation, instruments, memory patterns, sequences, and internalization were all

part of Orff's philosophy.

Gardner and Wolfe (1980), patterned their four stages of development after Piaget's stages of development: the child as a direct communicator, the child as a symbol user, the youth as a craftsman, and the youth as a critic and participant in the artistic process. Of Piaget's four stages, only the first two stages applied to the young child. The child was a direct communicator from birth to two years of age, and a user of symbols from two years of age to seven years of age. Gardner (1983) suggested multiple intelligences which included musical aptitude as an intelligence of autonomy. Research established that music in early childhood was firmly rooted in the developmental theory.

McChesney (1985) stressed singing and playing within the family component an important part in maintaining the growth of society's most valuable resources, our children. Music could help young children express and communicate their feelings (Birkenshaw, 1985).

As stated by Ratliff (1952), musical experiences were only successful if the teacher presented them with motivation, feeling, and eagerness. Through past experiences, creativity developed. Each child had the power to create even though the response was simple.

Research indicated that preschoolers were able to discriminate aurally much more in depth than ever expected

(Simons, 1978). Simons continued by saying that the home with a strong music environment was an advantage and children showed a higher level of musical ability.

The Perry School Project (Schweinhart, Berrueta, Clement, Barnett, Epstein, and Weikart, 1984) showed that good pre-school programs had a beneficial effect on the lives of children reared in poverty. It showed not only that preschool resulted in reduced costs for special education, welfare, and the criminal justice system, but for society in dollars and cents, too. Research findings will "add to the growing public interest in early childhood education as a good way to invest in the futures of children" (Weikart and Schweinhart, 1984). Taxpayers spend a great deal of money trying to remedy the problem after it occurs. Preschool can partially prevent these problems from occurring with much less cost than to remediate, state Weikart and Schweinhart (1984).

In conclusion, the overall opinions of all the preschool music curricula and music concepts that were discussed in the literature, related to the importance of teaching music to all preschool children. If the teacher is cognizant of various approaches in teaching music, pleasant and exciting experiences will be nurtured and will grow in the preschooler.

As the ramifications are vast for preschool children to experience music, the consequences will create a lasting framework which will carry over into all disciplines.

CHAPTER III

ANTICIPATING OUTCOMES AND EVALUATION INSTRUMENTS

Statement of General Goals

The goals of this practicum were to provide for the Head Start teachers and their aides, the necessary knowledge to be aware of the basic four general areas in music education for the preschooler:

1. Learning through play
2. Psychomotor skills
3. Cognitive function
4. Social and emotional behavior

Also, the Head Start teachers needed to establish a networking system of music resource persons in their immediate area and the nation.

Performance Objectives

The specific behavioral objectives that the writer considered as evidence of having met the general goals of the necessary knowledge to present a basic music program with less anxiety by the Head Start teachers and their aides, are listed below:

1. The 20 Head Start teachers and their aides participating in the on-site training and workshops will show a growth in their knowledge of music. An overall increase of .59 was seen in the usage of this evaluative instrument.

2. The 20 Head Start teachers and their aides participating in the on-site training and workshops will show a growth and success in their application of performance skills to a mean

score of 2.85 on a 5.0 scale. This instrument is referred to in the practicum as the pre and post-test instrument.

3. The 20 Head Start teachers and their aides participating in the on-site training and workshops will feel positive about evaluating the workshops. These will indicate a mean score of 4.7 on a 5.0 scale.

Description of Evaluation Instrument

Before implementation took place, each one of the coordinators was interviewed (Appendix B) on a one to one basis by the writer. The interview determined the education of each, training in early childhood, and the number of years involved with Head Start. A survey (Appendix C) determined the education and experience of teacher and aide. It also revealed the early childhood training of each one. A questionnaire (Appendix D) in the form of a Needs Assessment was administered to the teachers. This reflected the ages of the children they were responsible for when music was taught during the school day, if music was taught each day, or occasionally, if music was taught while other activities were going on, if there was a special music corner, if the children's curiosity and creativity were aroused, if the instruments were on display or put away, and if the children were allowed a kinesthetic approach through instruments. Another questionnaire (Appendix E) disclosed the instructor's music knowledge. This revealed if the teacher was happy teaching music, if lesson plans were prepared, if free movement was

allowed during music class where appropriate, if short, simple songs were taught, if instruments were available to each child, if a "hands on" experience with the instruments was allowed, if louds and softs of various sounds were taught, and if high and low pitches were used through song, movement, and instruments. Another instrument, (Appendix F), an objective for children, requested the teacher to observe each child during music class. The evaluative instrument asked:

1. Does the child listen?
2. Does the child follow directions?
3. Can the child sing a song in his or her own way?
4. Can the child keep a steady beat when music is played?
5. Is the child a discipline problem during music?

After completion of the implementation of this practicum, the facts were analyzed and entered into Chapter V. Evaluations and comparisons were made with the pre and post-test instruments in the form of a summary. It will indicate successes of evauating this practicum, Providing Music Enrichment for the Head Start Program.

CHAPTER IV

SOLUTION STRATEGY

Possible Alternative Solutions

In reviewing the literature that related to the importance of having music in the Head Start Program, the writer found no direct information on how to train and instruct the teachers. Several programs examined provided theoretical solutions, however; they did not seem practical and were costly.

The Child Development Associate (C.D.A.) Credential was found to be a reliable training program; however, minimal or no music training was offered. A percentage of over half the teachers from one of the target counties have C. D. A. credentials. This information implies that little or no music is taught in that county.

Adkins and O'Malley (1971) designed a curriculum that assisted in developing both cognitive and affective responses to music among preschool children. Both a guide and workshops were included. Only the teachers with more music abilities benefitted and implemented the curriculum satisfactorily. The general appraisal of the curriculum was positive, however, until the evaluative instrument was improved and refined, the effectiveness of the musical achievement accomplished with this curriculum

could not be tested. The curriculum was used with five Head Start groups in Honolulu.

A unique guide in how to plan music experiences for pre-kindergarten children by Aronoff (1968), was a project that contained a checklist of musical concepts. These concepts comprised a vocabulary of pre-kindergarten body movements, as well as a list of discoveries about instruments. Other concepts were made up of games, movements, discoveries and even approaches to composition by pre-kindergarten children. This program set guidelines for the objectives to be evaluated successfully. The findings were correlated with ones that the writer had experienced while instructing pre-kindergarten children.

Another approach to pre-kindergarten children experiencing music, focused on a music record library with teaching instructions for this age group (Dressler, 1970). The library concentrated on several components necessary to the musical growth of preschool children. Some of these were length, quality, development, and complexities of the records. A music library for preschool children was another extension of a music program to encourage musical growth growth and development.

Substantial evidence showed the importance of music instruction to preschool children even in Israel (Greenburg, 1967). Music listening, creative activities, and equipping the child with musical experiences, a foundation was a necessary part of the young life. Children's potential

for learning was underestimated, stated Michael (1973). He further stated that music activities were stimulating to overall developmental growth, and to wait until the child was six or seven before introducing music activities was detrimental to the child. All vocal, auditory, and listening skills must be activated as early as possible in a child's life because this was such a crucial, sensitive period for the child. Music was stimulated within a music environment, according to Michael.

After an extensive examination of the related literature, several solutions were apparent. Several were unrealistic and prohibitive cost-wise. One unrealistic solution was to employ a music teacher specifically for the Head Start Program. This avenue was too expensive to pursue.

All research into the Head Start Program indicated there was a need for a music curriculum, as well as a need for the teacher to have instruction in how to implement a music enrichment program.

Schwadron (1967) said that useful instructional strategies were detailed in many music curricula. He further stated because the communicative process was active and was changing, music too, must be looked upon as an education process.

Bruner (1960) supported Schwandron's statement concerning music curricula; however, he added, "the first

object of any act of learning, over and beyond the pleasure it may give, is that is should serve us in the future" (Bruner, 1960, p. 17). Like Orff, Bruner (1960) and Schwandron (1967) stated that if music was to have expression, it must relate to each individual's experiences and envrionment. They reviewed music education curricula from various parts of the country. The music curricula that continued to exist with slight modifications were the ones that contained learning sequence which began in early childhood if conceptual understanding and development of the music elements were to take place through a child's lifetime.

Czaikowsky's (1980) guidelines for music education in Poland not only included preserving the heritage of the country through music, but taught to the following objectives:

1. To prepare listeners so that their sensibilitiy to music increases
2. To introduce the public to even the simplest musical practice
3. "To inform students about the social importance of music and its effect on one's personality" (Czaikowsky, 1980, p.3).

There was no set curriculum that the music educator followed in Poland. Achievement of the objectives through school and community was critical to the success of music education.

According to Andress (1980) music was an integral part of a child's life. Four year olds were able to

manipulate a xylophone puzzle. A xylophone involved exploring sounds and placing the sounds and the bells in a sequence. That was an example of music interaction on a preschool level. There were various developmental experiences necessary to help the child understand and apply music more effectively in their lives. Music experiences for children were based on the child-centered approach. She continued to say that the teacher must understand how the child learned on his level, and what could be learned on his developmental level.

She continued on to say that the teacher must understand the developmental level of the child before teaching the "how" and "what" to be learned in a given discipline. The teachers would have to build in a program that accomodated the child's behavior during those stages. The child acquired cognitive behavior through play in the environment which the teacher staged.

Suzuki (1969), believed talent was not inherited, but nurtured through the same medium as langage. Suzuki had proved so much success with his curriculum in Japan. that it was used in other countries like the United States. This curriculum was originally designed for violins; however, it proved its mastery in piano, too.

Suzuki further stated that through his method, a child's ear for music developed listening and application skills. His method used mastery learning in order to achieve musicianship. Musical steps must be learned and

mastered before new skills and songs were learned. This method involved the mother or father. Actually, the catalyst for success of the child was the parent as he or she played with the child, provided opportunities for listening to the recordings, and surrounded the child with music.

In this type of curriculum, the whole was learned before the parts. This followed the underlying belief of many music educators. Experience the musical concepts before verbalizing definitions of the musical concepts.

Solution Selection

One of the first steps to the solution of this problem was to gain the support of the Head Start coordinators from each target county. The writer discussed with the coordinators the need for a knowledge of a music curriculum in the Head Start Program.

A series of workshops with on-site training sessions were the best solution. The on-site training sessions gave the writer an opportunity to observe the Head Start teachers in a teaching situation, while using examples of material presented at the workshops. It also gave the writer a chance to demonstrate how to present a specific skill to the children. These on-site training sessions assured reinforcement of the workshops and the music education program for the Head Start teachers and aides.

At this point in the procedure, the following prestrategies were carried out for the problem-solving process:

1. Through the surveys, establish the educational level of the staff (Appendix C).

2. Confirm what early childhood in-service workshops are available and how often to the staff.

3. Determine the willingness of the staff to attend the workshops.

4. Focus on what is needed most for the teachers in helping them to become more effective in music teaching.

5. Establish the time (if any) allotted to the teachers during the school day to attend workshops.

6. Document the desire to have music demonstrations.

The solution the writer chose did not prescribe any extra monies for the Head Start Program. She planned to conduct three six-hour workshops and nine on-site training sessions throughout the implementation period. As the selected solution prepared the Head Start teachers and their aides to provide music experiences to preschoolers more competently, the ultimate objective was to prepare the children with the music skills necessary for kindergarten.

Calendar Plan for Action

The following schedule described the plan for implementing and evaluating the following workshops at the target schools:

1. Preplanning -- April - July, 1986

   A. Communicated with the three directors of Head Start Program in three counties.

B. Continued to acquire information about the physical plants where the Head Start Programs existed.

C. Continued to find research material that applied to the practicum problem.

D. Began to organize material for the workshops.

E. Designed a questionnaire called, Questionnaire for Head Start Coordinators in the Target Counties (Appendix B).

F. Designed a survey for the participants of the workshop called, The Education and Experience Survey (Appendix C).

G. Designed a survey for the participants called, Needs Assessment Survey (Appendix D).

H. Designed an assessment instrument for the participants called, Assessment of the Instructors Music Knowledge (Appendix E).

I. Designed an observation instrument for the teachers called, Observation of Each Child by the Teacher (Appendix F).

J. Designed a pre and post-test for each workshop called, A Pre and Post-Test (Appendix G).

K. Designed an Oral Questionnaire on the Instruments Given to the Children by the Teacher (Appendix H).

L. Held several phone conversations with June Hinckley, State Music Consultant.

M. Met with Southwest Teacher Education Center for five counties to assess the need for a Head Start music enrichment program, to audit the Head Start curriculum, and be prepared to compose a component specifically for the workshops to come.

N. Met with the music coordinator of one of the target counties to discuss the need for such workshops.

O. Held numerous individual conversations with the Head Start directors of the three target counties to disucss the feasibility of three such workshops.

P. Through the meetings with the Head Start Coordinators, the following table evolved for 1986-87:

1. Friday, August 22, 1986
   Workshop 1: 8:30-11:45, 1:00-3:30

2. Friday, September 19, 1986
   On-site training:
   a. Collier County: 1:00-3:00

3. Monday, September 22, 1986
   On-site training:
   a. Charlotte County: 1:00-2:30

4. Tuesday, September 23, 1986
   On-site training:
   a. Lee County: 9:00-11:15

5. Friday, October 17, 1986
   Workshop 2: 8:30-11:45, 1:00-3:00

6. Monday, November 3, 1986
   On-site training:
   a. Charlotte County: 1:00-2:00

7. Tuesday, November 4, 1986
   On-site training:
   a. Lee County: 9:00-11:15

8. Friday, November 14, 1986
   On-site training:
   a. Collier County: 1:00-3:00

9. Monday, February 2, 1987
   Workshop 3: 8:30-11:45, 1:00-3:00

10. Monday, March 9, 1987
    On-site training:
    a. Charlotte County: 1:00-2:00

11. Tuesday, March 10, 1987
    On-site training:
    a. Lee County: 9:00-11:15

12. Friday, March 27, 1987
On-site training:
a. Collier County: 1:00-3:00

Q. Met with the principal of the writer's school to discuss the half days necessary to have off for the on-site training to be undertaken successfully.

R. Ascertained the goals and objectives of three workshops.

II. Implementation Auguust, 1986 - April, 1987

A. Workshop Series:
1. Workshop 1
a. Date and time: August 22, 1986: 8:30-11:45, 12:45-3:30
b. Place: Franklin Park Elementary School, Ft. Myers, Florida
c. See Appendix M for content of workshop

2. Workshop 2
a. Date and time: October 17, 1986: 8:30-11:45, 12:45-3:30
b. Place: Franklin Park Elementary School, Ft. Myers, Florida
c. See Appendix N for content of workshop

3. Workshop 3
a. Date and time: February 2, 1987 8:30-11:45, 12:45-3:30
b. Place: Franklin Park Elementary School, Ft. Myers, Florida
c. See Appendix O for content of workshop

B. On-site Training
1. On-site Training I: Collier County, Trafford Elementary School, Immokalee, Florida
a. Date and time: September 19, 1986 1:00-3:00
b. Evaluated through observation of the teaching of movement
c. This was demonstrated through song and dance

2. On-site Training II: Charlotte County, Baker Elementary School, Port Charlotte, Florida:
a. Date and time: September 22, 1986 1:00-2:30

b. Same evaluation as Observation I
c. This was demonstrated through song and dance.

3. On-site Training III: Lee County, Franklin Park Elementary School, Ft. Myers, Florida:
   a. Date and time: September 23, 1986: 9:00-11:15
   b. Same evaluation as Observation I
   c. This was demonstrated through song and dance.

4. On-site Training IV: Charlotte County, Baker Elementary School, Port Charlotte, Florida:
   a. Date and time: November 3, 1986: 1:00-2:30
   b. Evaluated through observation of teaching of rhythm
   c. This was demonstrated through usage of unpitched instruments and movement.

5. On-site Training V: Lee County, Franklin Park Elementary School, Fort Myers, Florida:
   a. Date and time: November 4, 1986 9:00-11:15
   b. Same evaluation as Observation IV
   c. This was demonstrated through the usage of unpitched instruments and movement.

6. On-site Training VI: Collier County, Bethune Elementary School, Immokalee, Florida:
   a. Date and time: November 14, 1986 1:00-3:00
   b. Same evaluation as Observation IV
   c. This was demonstrated through the usage of unpitched instruments and movement.

7. On-site Training VII: Collier County, Baker Elementary School, Port Charlotte, Florida:
   a. Date and time: March 9, 1987 1:00-2:30
   b. Evaluated through observation, the synthesis of combined materials from Workshop I and II into an obvious building and growing music program.
   c. This program was demonstrated through the singing of simple songs, matching tones, creative and planned movement, rhythm instruments, combined into a band, and recognition of unpitched instruments used.

d. More room designated for teaching music
e. Instruments could be visibly seen and touched
f. Music taught the same time each day and incorporated into the total curricula.

8. On-site Training VIII: Lee County, Franklin Park Elementary School, Ft. Myers, Florida:
   a. Date and time: March 10, 1987: 9:00-11:15
   b. Same evaluation as Observation VII
   c. This was demonstated through the singing of simple songs, and using body percussion while singing, matching tones, creative and planned movement, rhythm instruments combined into a rhythm band, recognition of unpitched instruments used, and several teachers using the autoharp.
   d. A specific space for instruments was made so that a hands-on the instruments was possible.
   e. More ease in teaching the children music
   f. A specific time to teach music each day included in the total curricula.

9. On-site Training IX: Collier County, Bethune Elementary School, Immokalee, Florida:
   a. Date and time: March 27, 1987, 1:00-3:00
   b. Same evaluation as Observation VII.
   c. This was demonstrated through the singing of simple songs, and using body percussion, the playing of instruments in a rhythm band, and recognition of unpitched instruments used in the classroom.
   d. More ease was noticed in teaching music with a more definite continuity growth.
   e. More space provided for the music area.

III. Results and Conclusions - April, 1987

A. Examined all the data gathered through observations.

B. Suggested constructive feedback to the Head Start teachers and aides, in a verbal way.

C. Wrote the final report.

Report of Action Taken

The writer's aim for writing this practicum was two-fold: to conduct three instructional workshops for Head Start on the importance of music in the preschool years, and nine practical on-site training sessions on the importance of music in the preschool years through teacher demonstration and writer's demonstration. The implementation was orchestrated to match the child's cognitive level.

Before the actual implementation of this practicum took place, much time was spent in preparation. This preparation consisted of several phone conversations and several meetings with the following people: the Head Start Coordinators in charge of the target counties, the Southwest Teacher Education Center, the music coordinator of one of the target counties, the State Music Coordinator, and the principal of the writer's school.

Communication was made to alert the Head Start Programs that more of a problem existed in their music program than what they imagined. Through implementation, a felxible, understandable music curriculum would be established to bring about the musical growth and personal growth needed for preschool children.

Further meetings led to a schedule established for the ensuing year. Times, places, and dates were programmed for the workshops and visitations that followed each workshop. The Southwest Teacher Education Center cooperated

through networking among the three target counties to include as many Head Start teachers and aides as possible to attend the scheduled workshops.

Pre-planning began in April, 1986, and continued through July, 1986. Implementation began in August, 1986, with a six-hour workshop held at one of the elementary schools in one of the target counties. Most of the teachers and the aides from all target counties were in attendance. Extended travel was necessary for the majority of the teachers; therefore, it made the attendance rate 90 percent.

During the first workshop, the following instruments were administered. The Education and Experience Survey (Appendix C), The Needs Assessment Survey (Appendix D), Assessment of Instructor's Knowledge (Appendix E), and The Pre and Post Test (Appendix G).

The foçus of the first workshop (Appendix J) familiarized the teachers and aides with importance of interpretive movement for a four year old. It was established that movement with the four year old affected positively the child's responsiveness, sensory awareness, self-perception, skill development like listening, and self-image. Also, teachers learned that movement provided class participation, relaxation, creativity, and a learning experience.

During the second six-hour workshop, (Appendix K) held at the same elementary school, October, 1986 the

focus was on innovations with unpitched percussion instruments and bar instruments for four year olds. The thrust was a progression from singing to body movement, to body percussion, to instruments. According to Gladys Tipton, a well-known music clinician for early childhood, recommended along with the usual unpitched percussion instruments that children be supplied with sound-making materials, too. Sound-making materials encouraged creativity. Other ways that instrument playing enhanced a child's development included: eye-hand coordination, the discovery of dynamics of the various imstruments through audio-visual and tactile wasy, and the need to experience accompaniment with instruments. All these concepts were discussed and demonstrated during Workshop II.

Workshop III (Appendix L), February, 1987, also met on an inservice day for teachers at the same site the other workshops were held. The goals and objectives for Workshops III were determined by combining the goals and objectives established in Workshops I and II. The emphases are to combine movement, rhythms, and instruments. Workshop III developed motor, visual, auditory, and language skills in the preschool child. By combining some of the music elements already used, the total development of the child was encouraged. Matching the environment to the cognitive stages of the child's music development was discussed.

The first of the on-site training sessions was made on Friday, September 19, 1986, in Collier County, followed by an on-site training session on Monday, September 22, 1986, in Charlotte County, and a third on-site training session in Lee County on Tuesday, September 23, 1986.

The fourth through sixth on-site training sessions brought the writer back again into the same schools and the same rooms. Monday, November 3, 1986, a training session in Charlotte County; Tuesday, November 4, 1986, a training session was made in Lee County; and Friday, November 14, 1986, a training session was made in Collier County.

On these on-site training sessions, the writer was aware that a special place had been made for the instruments. Each room also displayed the instruments so that the children were able to visually see them. A demonstration was made that used some of the goals and objectives discussed during Workshop II. Suggestions were made by the writer during the writer's demonstration to the children. The children's expressions while performing were one of being proud, happy, and having fun while learning took place.

The seventh through ninth on-site training sessions showed that the teachers were applying the education learned in the workshops with more ease and less fear. Not only was there the instrument corner in each school,

but an area set aside for movement. During the demonstrations, one school used language development to prepare for a song that involved taking a trip on a bus. Movement and creativity was also incorporated into the music lesson. One school chose to teach a song depicting one's feelings. The teacher asked for children to act out their feelings. No two feelings seemed to be the same. The child really described his or her self-esteem. Creativity was a skill also used at this school. In the third school, the children spoke a verse or speech. While doing this, body percussion, fine and gross motor skills, and dynamics of some of the words were added, one at a time. This gave a layered or building feeling.

CHAPTER V

RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

Results

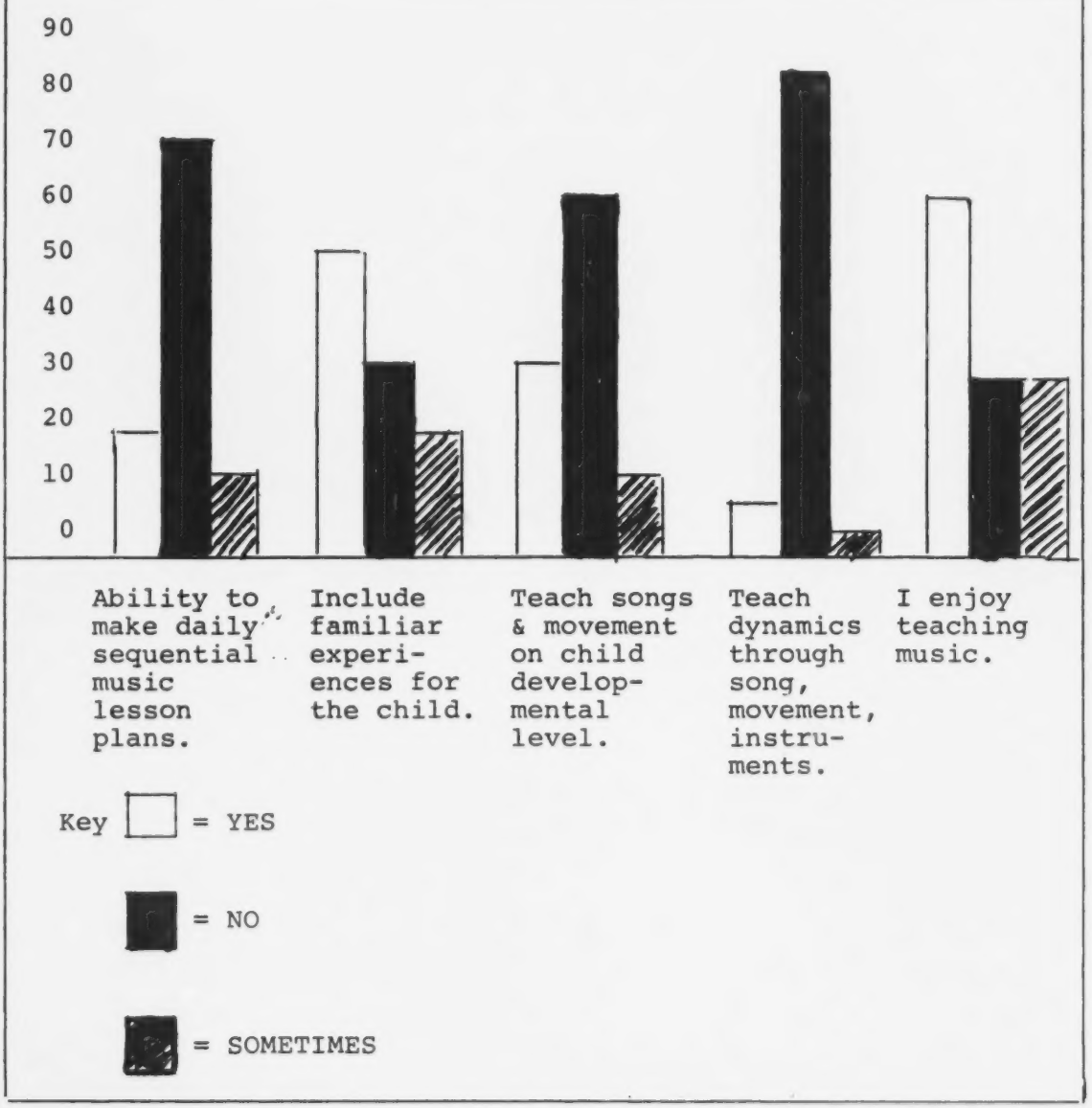
This practicum was designed to provide practical instruction about music enrichment for pre-school children. This practicum was devised to provide the Head Start teachers and aides how to implement a new music program easily that would coordinate with the cognitive level of the child. The process chosen showed that development of the total child was the goal. Background in music teaching was provided to the teachers and aides through the workshops presented for them. These workshops showed how the learning skills in music projected into the total curricula. The on-site training sessions demonstrated the teacher's ability to learn from the material presented at the workshop and to teach an activity that related to a specific learning skill needed. The writer also demonstrated by teaching the children a specific skill, and was available to offer suggestions or answer any questions the teachers or aides might have. The writer's concern for a valid music curriculum in the Head Start Program prompted this practicum.

To aid in determining the range of music intelligence of the teachers and aides, and to justify that a

need existed, a Music Literacy Survey (Appendix E) was given to the instructional and support staff before Workshop I. As shown in Table 4, using a scale of zero (0)-ninety (90), a comparison on the ranges of the music intelligence of the teachers and aides was made:

TABLE 4

RESULTS OF THE MUSIC LITERACY SURVEY



The writer reviewed the total Head Start curricula. The particular syllabus that was examined contained no music elements with which to build a music growth-plan for the child. No music planning by the teachers was required. Research (Balkin, 1985), stated that there are three important steps that a teacher must include and be aware of when planning a lesson, not only for music, but for the total curricula. Balkin (1985) states they are:

1. A child learns by perception, and learns facts by using his senses. A good teacher must stimulate the child's appropriate senses, ears, eyes, and feelings. This enables the child to produce a mental image.

2. The child can produce mental images through associative thinking. These mental images can then be re-examined and a concept can be formed.

3. The child can now form a generalization based on experiences with concepts. The child will be able to apply these generalizations in new situations and refine them as growth takes place.

There were several reasons why the writer developed this practicum; to give the Head Start teacher the knowledge and confidence needed to proceed with a well-balanced music enrichment program, to show the teacher how music overlaps into the total curricula, how music can enhance the learning process in other areas, and the program must manifest itself successfully through enjoyment and understanding by both the teacher and the child.

Another source used to determine the need for an enrichment program included the pre and post tests.

these tests ascertained a more accurate need for this practicum as seen in Table 5. The mean was based on a 5.0 scale and the following parallel or criterion was made:

TABLE 5

COMPARISON OF MEAN SCORES OF SELECTED QUESTIONS FROM THE PRE-TESTS AND POST-TESTS OF WORKSHOPS I, II, III

	Question Pre-test	Mean Score	Question Post-test	Mean Score	Numerical Difference
What does movement provide for the child? Workshop I	1	2.0	1	4.8	2.8
In a good working curriculum, how are all the materials arranged for learning? Workshop I	3	1.5	3	3.8	2.4
What are some of the ways playing instruments enhance a child's development? Workshop II	3	1.6	3	4.3	2.7
What are the skills that are reinforced in teaching songs and doing activities? Workshop III	2	1.0	2	4.5	3.5

Results of Table 5 indicate signs of progress from the teachers and aides in presenting instructional material to the preschool children. Positive oral comments and feedback was made after the workshops and on-site training

sessions in the following ways: one coordinator asked the writer for a list of instruments to purchase for the coming school year; a call from several other Head Start teachers requested songs for a specific skill to be learned; more information on rhythm bands was needed; and requests to observe in the writer's school were made.

An increased networking system among all the teachers was seen by the writer as the year progressed. All these indications signified success with the workshops. The writer suggested that a special time each morning be devoted specifically to music. This would enable the child to become secure at music time following a consistent routine each day. A suggestion was made that a special music space (controlled space) be given each child in the large circle. That space would be the child's "home base." Through further discussions with the coordinators, this concept of one's own space proved to be successful.

The observation (Appendix F) made by the teachers on each child in her room, showed more "on-task" was needed. This instrument was used in the beginning of the implementation only. Through oral feedback from the teachers later in the year, the writer learned there was improvement made in that area, and felt that the improvement made was because of the increased awareness by the teacher of the music enrichment program.

Identification of Instruments (Appendix H), can be a valid music experience if the sounds are meaningful to the

child. When children explore unpitched instruments, they become aware of their existence, and a growth in valuing music is conceived. The activities that the writer observed on one of the on-site training sessions showed that the children were allowed to experience and to investigate the instruments kinesthetically which stimulated their interest on their own cognitive level.

An Evaluation of the Workshops (Appendix I), was given to the 20 teachers and 13 aides. The results of this instrument were arranged in a numerical way for questions 1 and 2: 5.0 indicated superior; 4.0 indicated excellence; 3.0 indicated good; 2.0 indicated fair; and 1.0 indicated poor. Yes or no applied to questions 3, 4, and 5. Results are seen in Table 6.

TABLE 6

EVALUATION OF THE WORKSHOPS

Question	Superior 5.0	Excellent 4.0	Good 3.0	Fair 2.0	Poor 1.0	Overall Mean
1. How do you rate the presentation of the workshop?	30	2	1			4.8
2. How do you rate the knowledge of the presenter?	25	8				4.7
Total Mean for Questions 1 and 2 = 4.7						

Question	YES	NO
3. Is the content of the workshop of value to you?	33	
4. Will you use any of this material?	33	
5. Will you need help with this material?	5	28

The results of Table 6 indicate successful workshops. The total overall mean for questions 1 and 2 was above the writer's expectations and the results from questions 3, 4, and 5 indicate an overall understanding of the instructional material presented in this practicum.

Conclusions

Comparing the results of the post-test instrument to the pre-test instrument pointed out an increase in knowledge for a better and more effective music program was made. As the teachers were instructed on the basics of a

music program, their music lesson presentations improved greatly as the year progressed. The writer saw improvements made in the physical layout in their classrooms during the on-site training sessions, for example: space for a music corner; instruments displayed; and music pictures on bulletin boards geared to the child's developmental level. The workshops gave the teachers the information needed for an increase in music knowledge to present an exciting music enrichment program for preschoolers.

Recommendations

This writer recommends that workshops be available to all Head Start teachers and aides next year. To extend the workshops to other locations in the state is a possibility. A networking system to share ideas could be established among the various Head Start Programs.

A resource center on each Head Start premise would be advisable. This would enable the teachers to obtain creative ideas, new songs, and activities. Also a subscription to a music magazine to keep up to date on music ideas and changes in the preschool classroom would be beneficial. At this moment all these approaches seem to be the answer to an enrichment program in music for Head Start.

Dissemination

As music is a discipline and a universal or global means of communication, the importance of this implementation is significant. The writer has been approached by some of the Head Start Staff to continue the workshops

next year. Hopefully, the workshops will set a precedence and a set of standards will be established in the near future to qualify the Head Start teacher to instruct music to preschoolers.

This practicum will be made available to Head Start coordinators throughout the surrounding counties and eventually throughout the state.

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APPENDIX A

MAP OF FLORIDA

APPENDIX B

QUESTIONNAIRE

FOR HEAD START COORDINATORS IN THE TARGET COUNTIES

1. How many years has the Head Start Program been operating in your county?

2. What does the physical plant consist of?

   Old - new buildings?
   Old - new portables?
   How many classrooms?
   How many bathroom facilities?
   Kitchen within the complex?
   Equipped playground fenced?
   Housekeeping and maintenance?

3. Current enrollment - 1985-86.

   4-year olds
   5-year olds
   Waiting list?

4. Program report as of August, 1985

   Percentage of Blacks
   Percentage of Haitians
   Percentage of Hispanic
   Percentage of Migrant
   Percentage of Whites
   Percentage of Others

5. Family profile

   Single parents
   Approximately how many children in each family?
   How many employed?

6. Daily hours

   Teachers?
   Children?

7. What type of psychological screening instruments are used for each child?

8. Is there an aide for each classroom?

9. Is there a successful volunteer program?

10. Are there centers in each classroom and do they vary at times?

11. What percentage of time is spent on the following:

    Pre-reading skills
    Pre-reading math skills
    Pre-science skills
    Health skills
    Music
    Art and play

12. Are there inservice courses available to the coordinators, teachers, and aides? And, if so, how often throughout the year?

APPENDIX C

THE EDUCATION AND EXPERIENCE SURVEY

Educational Background (check the highest educational level achieved)

Some high school _____ High school graduate _____

Some college _____ College graduate _____

Graduate work _____ Other _____

Work Experience

Full time _____ Part time _____ Permanent _____

Present (Duties)

Past (if involved with ealry childhood children, preschoolers) please state how long and capacity.

What other Head Start experience (if any) have you had?

APPENDIX D

NEEDS ASSESSMENT SURVEY

Check appropriate line.	YES	NO
1. I am responsible for children who are 3 years ____, 4 years ____, or 5 years ___ of age.	___	___
2. I teach music every day.	___	___
3. I have had music training.	___	___
4. I attend music workshops when availalbe to me.	___	___
5. I encourage the children to create movement by listening to music and songs.	___	___
6. I teach short and simple songs.	___	___
7. I teach one new song a week.	___	___
8. I have instruments for each child.	___	___
9. I allow the children a "hands-on" experience with the instruments.	___	___
10. I allow free movement during music time where appropriate.	___	___
11. I play the piano.	___	___
I play the guitar.	___	___
I play the autoharp.	___	___

APPENDIX E

ASSESSMENT OF INSTRUCTOR'S KNOWLEDGE

Check appropriate line.	YES	NO
1. I am able to make lesson plans for each music class.	___	___
2. I include in my lesson plans familiar experiences to the child.	___	___
3. I teach to the child's developmental level.	___	___
4. I am able to teach the differences between soft sounds and loud sounds through speech, song, movement, and instruments.	___	___
5. I am able to teach the differences between high and low pitches through song, movement, and instruments.	___	___
6. I enjoy teaching music.	___	___

APPENDIX F

OBSERVATION OF EACH CHILD BY THE TEACHER

Check appropriate line.	YES	NO
1. Do the children listen during music class?	___	___
2. Do the children follow the directions given?	___	___
3. Do the children attempt to sing a song taught to them?	___	___
4. Can the children keep a steady beat while music is being played?	___	___
5. Do the children enjoy moving freely to music?	___	___
6. Are the children curious about the sounds of various instruments?	___	___
7. Do the children like to play song games and finger play songs?	___	___

APPENDIX G

PRE-TEST/POST-TEST FOR

WORKSHOPS I, II, III

Circle appropriate pre or post-test.

Name _____

Date _____

PRE-TEST/POST-TEST FOR WORKSHOP I

1. What does movement provide for the child?

2. What is one of the ways to teach movement that encourages rhythmic movement?

3. In a good working curriculum, how are all the materials arranged for learning?

Circle appropriate pre or post-test.

Name _____

Date _____

PRE-TEST/POST-TEST FOR WORKSHOP II

1. Why do we stress rhythm in preschool?

2. What other area in music can rhythm, movement, poems and chants lead to?

3. What are some of the ways the playing instruments enhance a child's development?

4. List some of the instruments that you, as a preschool teacher, should have in your room?

Circle appropriate pre or post-test.

Name _____

Date _____

PRE-TEST/POST-TEST FOR WORKSHOP III

1. Why do we teach songs that use movement, rhythm, and instruments?

2. What are the skills that are reinforced in teaching songs and doing activities?

3. Why do we sometimes use an autoharp to accompany songs?

4. Name some of the rhythm instruments needed for a good music program in Head Start and for Migrant Teachers.

APPENDIX H

AN ORAL QUESTIONNAIRE ON THE INSTRUMENTS GIVEN BY THE TEACHERS TO THE CHILDREN

The teacher reads orally one question at a time to the children. The children choose the instruments that best fits the question.

1. Which instrument sounds like a giant walking?

2. Which instrument sounds like a clock ticking?

3. Which instrument jingles when played?

4. Which instrument sounds like a crash?

5. Which instrument sounds high and soft?

Instruments these questions describe are:

drum

woodblock

tambourine

cymbal

triangle

APPENDIX I

EVALUATION OF THE WORKSHOPS

	Superior 5.0	Excellent 4.0	Good 3.0	Fair 2.0	Poor 1.0
1. How do you rate the presentation of the workshop.					
2. How do you rate the knowledge of the presenter?					

	YES	NO
3. Is the content of the workshop of value to you?	___	___
4. Will you use any of this material?	___	___
5. Will you need help with this material?	___	___
6. Do you have any recommendations or comments? If so, would you please list them?	___	___

APPENDIX J

WORKSHOP I

Shirley Brodhecker

Music Specialist

Caloosa Elementary

INTERPRETIVE MOVEMENT WITH FOUR OLDS THROUGH MUSIC: HEAD START

August 22, 1986

Franklin Park Elementary

Introduction

The following verses are intended for use by you and suggestions for movement by you. Some of these examples can be used not only for music, but art and physical education.

What does movement provide for the child during the day?

Movement provides relaxation.

Movement encourages creativity.

Movement is a learning experience.

Grace Nash, a well-known music consultant, says: "Before relaxation there is tension, and by causing tension first, relaxation can be felt readily." Barbara Andress says: "Movement is an important nonverbal tool for learning and evaluation as to the extent of learning, is immediately possible."

When introducing movement, do you tell the child how to move or make a few suggestions? You might make a few suggestions, but you do not tell them how to move.

In introducing movement it is better to let the child move and express himself in his own way rather than by initiation from the teacher. After the child has done this, he or she will be more ready for special instruction and suggestions from you.

Let's try movement through verse or chant. When reading a verse, it should be done with a rhythm that will encourage rhythmic movement by the children.

For example:

Up and Down

When I'm up, I'm up (stand up)
When I'm down, I'm down (sit down)
But when I'm only half way up (half standing)
I'm neither up (stand up) nor down (sit down).

Try this verse with different voice inflection or texture. Before introducing the next verse, discuss what shines in the day in the sky (have a picture). What does the sun do when the day is over? It sets for the night so we call it a sunset (picture). Can we make a sun with our arms?

Stand and Sit

I stand up quick - just right, just so
And slowly sit like a sunset glow . . .
Then I slowly rise and turn around . . .
Then quickly I just sit back down.

Space: Controlled and uncontrolled. How do we keep the children from moving all around when you need them to sit for a few minutes?

Give the children their own space or circle which is "theirs" for music time. This is an example of how a seating chart might look for a music class. The spokes can be used for notes about that child (their progress in locomotor movements, match tones well, etc.).

Ask each child to draw around their own feet (with their pointing finger). This creates their own space or fence. This space, or homebase, or music circle is what they go back to when the teacher wants the child to return back to his or her space.

For this activity:

Need: a hand drum or bongo drum

Objective: reinforce the music circle or space or homebase through movement. Place boundaries (imaginary or make believe) around the room or part of the room to be used for the music time; however, always try to use the same area for music.

The teacher explains to the children that they cannot bump or touch anyone, and they must stay within the boundaries (already discussed, but review with them). The teacher also explaines that he or she will use the word "freeze" to have them stop. The teacher keeps a steady beat by using a hand drum or bongo drum. Let's try it.

The children love to do this and it can be done by using a slow or fast steady beat, or soft or loud steady beat. When the children can move with the beat of the drum and feel they are having success with it, time to make it more difficult. For example: walk on their toes, heels, maybe walk backwards or sideways, always keeping a steady beat. If this is too difficult, wait until a later time. Hopefully, each child will have the opportunity to beat the drum for the children to move.

The following exercise is an eye exercise which strengthens the eyes and then relaxes the eyes. Always ask questions about the content of the verse or song first.

Your Head Doesn't Move

Look up through your eyebrows
Look down through your toes
Look high in the corners
Look down past your nose.
Go way around the room and back
You travel with your eyes
Your head will never move at all
Now isn't that a surprise?
Now your trip is over and you're back
where you began.
Close your eyes and to bed you go
Rest . . . rest . . . rest . . . and
then
Wake up you sleepy head!
Blink, blink, blink, blink (speak fast).

Let's try it -

This is not only for the eyes; but listening skills and word recognition. Isn't this what learning is all about (have cards with key words)? After this verse has been done numerous times, the teacher will then show the key word where it appears in the verse. Eventually children can hold and show the key words when they appear in the verse (word recognition).

What is it we are trying to convey with those three verses or chants? We are establishing objectives that can benefit the child. These include:

Gaining awareness about himself.

Gaining awareness about the world around him.

Improving coordination through rhythm.

Increasing sensitivity and discrimination.

We are establishing this morning a curriculum to teach movement to children. The one important ingredient for a good working curriculum is sequence. All materials,

be it in movement or play or health, must be arranged in a sequential order for learning to take place.

Examples of several relaxing exercises:

1. Stretch to the rooftops
   and yawn if you can . . .
   Let yourself slump
   Like an egg in a pan.

2. Bring your head, down to your knees
   Let your arms swing freely please.
   Swinging, swinging back and forth,
   Arms lead upward - flying high,
   Upward, upward towards the sky.
   Open your hands and feel the rain.

Song: Rain, Rain.

Movement:

1. With hands, pretend they are raindrops.
2. Have child move in own space (if need to review about space, or music circle, or homebase, do so at this point.)
3. Next, let them move in large space, reminding them to use their eyes so as not to bump or touch anyone.
4. This is one time where individual expressive movement will show. Some children will think of light falling rain, and some children may think of of heavy falling rain.
5. After completing the activity, say "freeze", and get them back to homebase by using the hand drum.

Body Awareness Activity:

Knees to Chin

Bring one knee up to your chin,
Let it down and up again.
Try the other - does it work?
Knee to chin, knee to chin.

Jumping

Jump down low, stay near the floor,
Jump up high, up toward the sky.
Now jump in your circle and as you jump,
Keep it light as kittens run.

Body control for this one. How many drums do you see? 1, 2, 3, 4. Show the numbers 1, 2, 3, 4. Again ask questions about the context of the verse. For example: "How do you corss your feet and stay standing? Show me. See if you can sit down with your feet still corssed? Great!"

In preparing for th is verse, possibly doing only this activity for a week or so will be necessary. Once the majority of the class can accomplish this skill, go on to the verse.

Indian Fashion

(This is an explanation that is done with the children).

Cross your feet; I'll count to four,
Then I'll say, "On the floor."
That means to sit with feet still
crossed.
Stand up again and don't get lost.

Are you ready? Let's begin.
Feet are crossed and wear a grin.
"One, two, three, four,"
Everyone on the floor.

"One, two, three, four,"
Stand again, just as before.

"One, two, three, four,"
All the boys on the floor.
"One, two, three, four,"
All the girls on the floor.

"One, two, three, four,"
All the boys off the floor.
"One, two, three, four,"
All the girls off the floor!

wrap them in a bunting, (show them using a doll), a rabbit (picture), Daddy's gone hunting.

Let's just pull together what we've been talking about this morning.

1. What does movement provide for the child?

   relaxation
   learning experience
   creativity

2. What is one of the ways to teach movement that encourages rhythmic movement?

   through verse, chant or song

3. What are some of the objectives we've established that can benefit the child?

   gain awareness about himself
   gain awareness about the world around him
   improve coordination through rhythm
   increase sensitivity and discrimination

4. In a good working curriculum, how are all the materials arranged for learning?

   sequential or in a sequence

Teacher asks the children to "put their ears on" and sign the song, Bye Baby Bunting.

Hopefully the children will recognize the song as a verse learned a few days or a week before.

Sing the song in its entirety and ask if they can do the movements that were learned. If forgotten, remind them. Have the children echo each phrase after you (singing). Put the song together again and have them listen while you sing it. The children may do the motions. After the teacher has sung the song, then it

Note: Can make a little production of this one.

1. Have Indian boys and girls enter with someone playing drum.
2. Have special places for them.
3. Have them wear Indian headbands with feathers, pants for boys, skirts for girls.
4. Maybe have an "Indian Chief" in the middle of the group just watching.

Identification review of parts of the body. Teacher sings:

Where is your head?
(Children sing back.)
Here it is (and points to head or hands on head).

Next activity:

Show a mirror and ask if anyone knows what it is. Then ask what it does? The teacher then explains that she is going to be your mirror. The children must use their ears and eyes for this one.

Mirror, Mirror

I'm your mirror, look at me.
Do what I do right with me.
Stretch yourself and tiptoe light.
Clap your hands and stamp just right.
Nod your head in answer "yes."
Shake a "no" without a guess.
Lift one shoulder, let it fall.
Lift the other and that is all. (relax)

Using the large body movements:

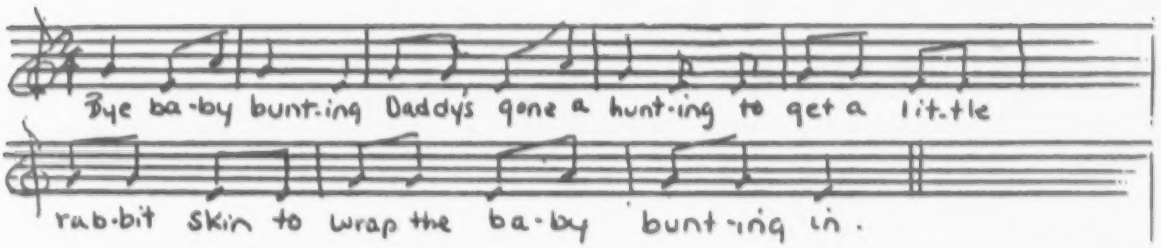
Bye Baby Bunting

By baby bunting,
Daddy's gone a hunting,
to get a little rabbit skin,
to wrap the baby bunting in.

Discuss with children, babies, how to hold them,

is the children's turn. Try not to sing above them and drop out when you can.

Bye Baby Bunting



What is an echo? Have the children give their experiences on an echo. Discuss it. If they don't know what an echo is, create some.

Echo after me.

Teacher: clap, clap, clap, clap, clap

Children: " " " " "

Teacher: clap, clap, clap, clap, clap

Children: " " " " "

Rhythm | | ⌐¬ |

Teacher: stamp, stamp, stamp, stamp

Children: " " " "

Rhythm: | | | |

Teacher: clap, clap, clap, clap, clap, clap

Children: " " " " " "

Rhythm: ⌐¬ ⌐¬ | |

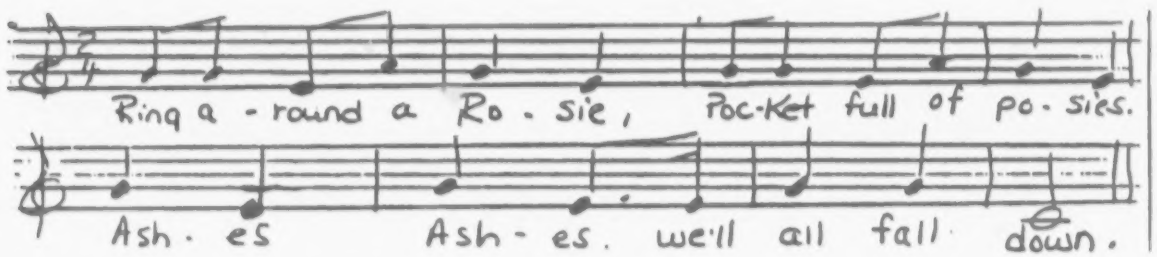
Body percussion: The stamps and claps are called body percussion. Other body percussion that can be used are called pat (pat your legs) and snap (snap your fingers).

Snap is a fine motor skill and is likely too difficult for the children.

Body percussion is an excellent activity to be used for a listening skill. Children love to do this, as they feel grown up echoing the teacher.

Continuing to use the large motor movements, listen to this song:

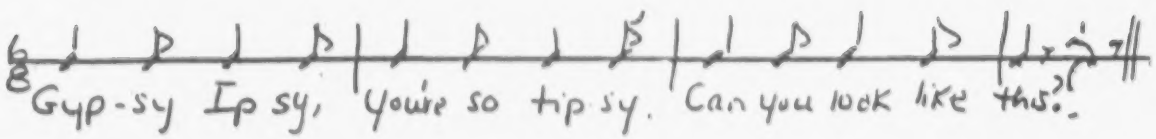
Ring Around the Rosy



Procedure: Discuss what the song is about. Ask questions about the song. Sing a phrase, have the children echo it. Continue until you have completed the song. Always say after that is done, "it's the teacher's turn to sign the song. Then it will be your turn." Act out the song. Form a circle - take hands (may or may not). A circle is difficult to make. Have children draw a circle in the air. The teacher shows them how first, then the children try it. Sometimes this helps to give them a visual picture of what a circle looks like. It may help them to make a circle.

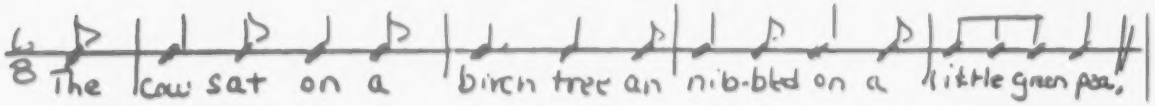
Circle while singing
On last word, all fall down.
Last one down goes into mush pot.
When new one goes into mush pot, old one goes out.

Movement walk with a steady beat.



When the movement stops, the child makes the funniest position possible. Then let them look at each other.

The Cow

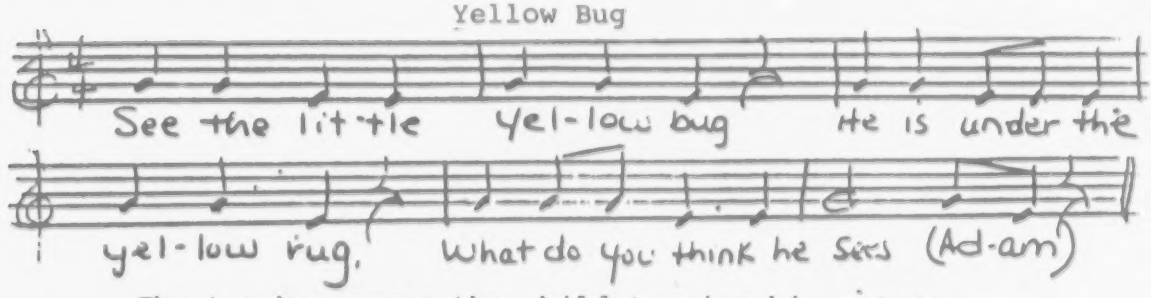


Procedure: Move around in the given space and walk with a steady beat while saying the chant.

Any one of these chants can be put into a song with little effort. Additional examples can be found in nursery rhymes and game chants or can be created by you, the teacher. Decide what subject you want to make your chant about, keep simple and keep it short. Try to relate the children's experiences.

Improvisations - use a song like:

Yellow Bug



The teacher urges the child to sign his answer.

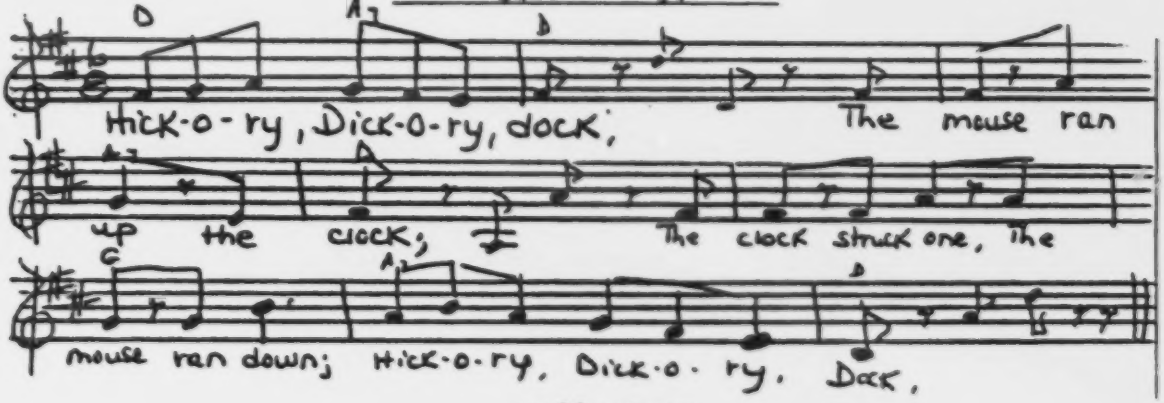
Quickly the whole group will sign the questions about the yellow bug and yellow rug. The teacher does choose someone else.

Hickory, Dickory, Dock

Procedure:

To use woodblocks for sound effects during the song - can use clapping first before using woodblock, then substitute woodblock in place of the clap. Say the rhyme first. If the children do not know it, teach it to them. Sing song to them, pretend to hear an alarm clock ticking while singing it. Show a picture of a clock with a pendulum. Have children move their arms with rhythm of song as the teacher sings it once more. Add the woodblock which the teacher uses, then let several children use woodblocks with her. At the same time, all children sing the song and those without a woodblock move arms while singing.

Hickory, Dickory, Dock



Teddy Bear

Procedure:

Play the predominate melody on the bells.

Let children show how melody moves with their hands. Probably this will have to be done by following the teacher. Sing the song for the children, ask questions about it. Sing again for them. Teach the song phrase by phrase. Ask if the children heard the pattern (play again on the bells) in the song. Eventually a child or children will be able to play that on the bells (depending on how many sets you have).

Discuss the action in the song. What is it that the teddy bear does? Teacher does the movement first, then the children. Then all sing it and do the movement.

Teddy Bear

Ted-dy Bear Ted-dy Bear, turn a round Ted-dy Bear, Ted-dy Bear,
the ground. Teddy Bear, Ted-dy Bear show your shoe—
Ted-dy Bear, Ted-dy Bear that will do.

Locomotor Movement

Play walking music, have children first find steady beat by using body percussion movement. Let's try pat. Have a few walk and the rest still pat. Give everyone a turn. Some will find the steady beat better than others.

Play tip toe music. Go through the same procedure as for walking. Play march music. Again, go through the same procedure as for walking. Marching, galloping,

and skipping music to be played when you think your group is ready. Remember to put the steady beat on your body before attempting to move.

Activity Songs for Basic Motor Skill Development

Teacher talks about colors. Show the children four colors (blue, red, yellow, and green).

> When they know these colors, ask a few to walk around blue. Give them all a chance.
>
> Ask a few to run around red. Give them all a chance.
>
> Ask a few to jump around yellow. Give them all a chance.
>
> Ask a few to crawl around green. Give them all a chance.

After they all have had a turn, divide them into the blue, red, yellow, and green group. Play the tape which is called Move Around the Color.

What is the first thing to do after listening to the tape Friend on the Floor?

Review the general objective which is to teach readiness skills through music.

To end today's activities, divide into three groups:

> trees
>
> wind
>
> leaves

You can also have an instrumental group which we will provide in the next workshop. This is the verse:

The Tree - The Storm

A tree has root deep in the group,
Plant your feet and look around.
Use your arms for branches fine,
Make a tree as straight as a line.

Up comes a breeze that's soft and light.
Waving branches and leaves that are just
right

The sky grows dark, as storm is coming,
"Oooh" the wind is moaning, moaning,
Stronger, louder, bigger, growing, swaying
and wildly blowing.
But the roots of the tree stand fast,
And the wind and storm are gone at last.

APPENDIX K

WORKSHOP II

INNOVATIONS ON UNPITCHED PERCUSSION INSTRUMENTS AND BAR INSTRUMENTS FOR FOUR YEAR OLDS: HEAD START

Shirley Brodhecker
Music Specialist

Caloosa Elementary School
Cape Coral, Florida

Innovations on Unpitched Percussion Instruments
and Bar Instruments for Four-Year Olds

October 17, 1986
Franklin Park Elementary
Fort Myers, Florida

The Mean Old Witch

Process:

Sing the song and ask questions about the context.

What do we need to act the song out?

a witch

a tree

a moon

a laugh

The Mean Old Witch

Once there was a mean old witch. She lived in a tree.
Ev' ry time the moon came out, She would laugh with glee!
Hee. hee. hee. Ha - ha - ha Hee. hee. ha ha hee.

Three Little Witches (Tune of Ten Little Indians)

After learning it, put unpitched instruments with it.

One little, two little, three little witches,
Fly over haystacks, zoom over ditches
Climb up the moon without any hitches
Hi, ho Halloween's here.

Horned owls say it's time for flying
Out in the darkness, black cats spying
Green little goblins sliding, gliding
Hi, ho Halloween's here.

Shake your heads with a lopsided wiggle
Tickling black cats 'til they giggle.
Swish through the air with a higgety piggle
Hi, ho Halloween's here.

Process:

1. Good one to act out.
2. Can use non-pitched instruments and one bar instrument.
3. If body percussion is used before putting instruments into their hands, THE TRANSFER IS EASIER.

Halloween:

<u>Hickory, Dickory, Doom</u> (Tune of Hickory, Dickory, Dock)

Hickory Dickory Doom
A witch flew on her broom
She hit the wall and began to fall
Hickory Dickory Doom.

Preparation:

1. Have bar instrument(s) set up.
2. Have the non-pitched instruments laid out to use.

Process:

1. Teach the song.
2. Use body percussion while teaching it (patschen or pat the legs, keeping a steady beat).
3. After they can do #2, have the children clap on the words doom, broom, fall, and down.
4. Divide the circle in half and part of the children do #2 and part do #3.
5. Transfer the #2 children onto the bar instruments and transfer the #3 children onto woodblocks.
6. Add one cymbol crash after the last word.
7. This would take several music classes to accomplish. Therefore, do only #2 or #3 first.

Accompany each one of the Halloween songs on the autoharp. We will work on the autoharp after lunch.

Lay a blanket or sheet in the middle of the floor and place the unpitched instruments you want the children to learn that day. Make sure you have one for each child.

Ask each child (one at a time) to choose an instrument. Can the child name the instrument chosen? If not, maybe another child knows the answer.

When each child has an instrument, the teacher will play a simple pattern to each child, no longer than four beats. When it is the child's turn to echo the teacher,

the child must name the instrument, then play it.

To reinforce this, a lesson on the senses can be done in the following way:

Preparation:

Materials needed (3):

Tape recorder
Tape
Instruments

Instruments:

triangle	tambourine	autoharp
maracas	woodblock	drum
cymbals		

Process:

The teacher tapes one instrument at a time, playing it for 16 beats. After this is done, the lesson on unpitched percussion instruments can begin.

Pass out each one of the above instruments (the ones used on the tape) to the children. Depending on how many instruments and children you have will depend on how many in each group with the same instruments you have.

Play the tape. When the children hear their instrument on tape, they should play along with it.

The children will love this and ask to do it many times. This is a way of learning the various instruments. Awareness, eye-hand coordination, and listening skills are all being reinforced.

Improvement upon listening skills:

For Ears Only:

After the previous exercise can be accomplished, try

the following one:

Process:

1. The first few times, the children do this activity without blindfold or closing their eyes.

2. Each child has an instrument that he or she can identify.

3. At least three or four children will have the same instrument.

4. The teacher will tap a child on the shoulder or head which is the signal for that child to start playing his or her instrument.

5. All the children with the same instrument begin to play.

6. As soon as the teacher taps a child with a different instrument, that child begins to play.

7. At that time, all the other children who were playing - stop.

8. The procedure is the same until all the groups have played.

9. When you, as a teacher, feel they are ready to close their eyes or blindfold them, try it.

Gladys Tipton, a well-known clinician for early childhood, says that children can find music in water coolers, zippers, blocks, drinking glasses, etc. She recommends that along with the usual instruments, to have sound-making materials is creative and fun for the children.

When a child plays an instrument for the rhythm, it usually does not matter to the child which instrument he or she uses. All children love to be in a "parade" before they can keep a steady beat. Any march record or, if you

can play the piano will do for the "parade."

Why do we stress rhythm and movement in pre-school?

a. The body functions better as a total self.
b. Exploration of what his or her body can do
c. Means of communication

What other areas or concepts in music can rhythm and movement lead to?

a. the playing of instruments

What are some of the ways that instruments enhance a child's development?

a. Eye-hand c-ordination
b. communication
c. Children need to discover the dynamics (louds and softs) of the instruments.
d. Association of the sound and appearance of instruments through audio-visual and tactile ways.
e. The need to experience accompaniment with instruments

What are some of the instruments that should be readily available to preschool children?

finger cymbals
drums
triangles
tambourines
rhythm sticks
cymbals
maracas (dried gourds)
sea shells
coconut shells
woodblocks
sandblocks

Thanksgiving songs to sing and accompany with instruments:

Preparation:

unpitched instruments

autoharp

imagination

Turkey Trot (circle game)

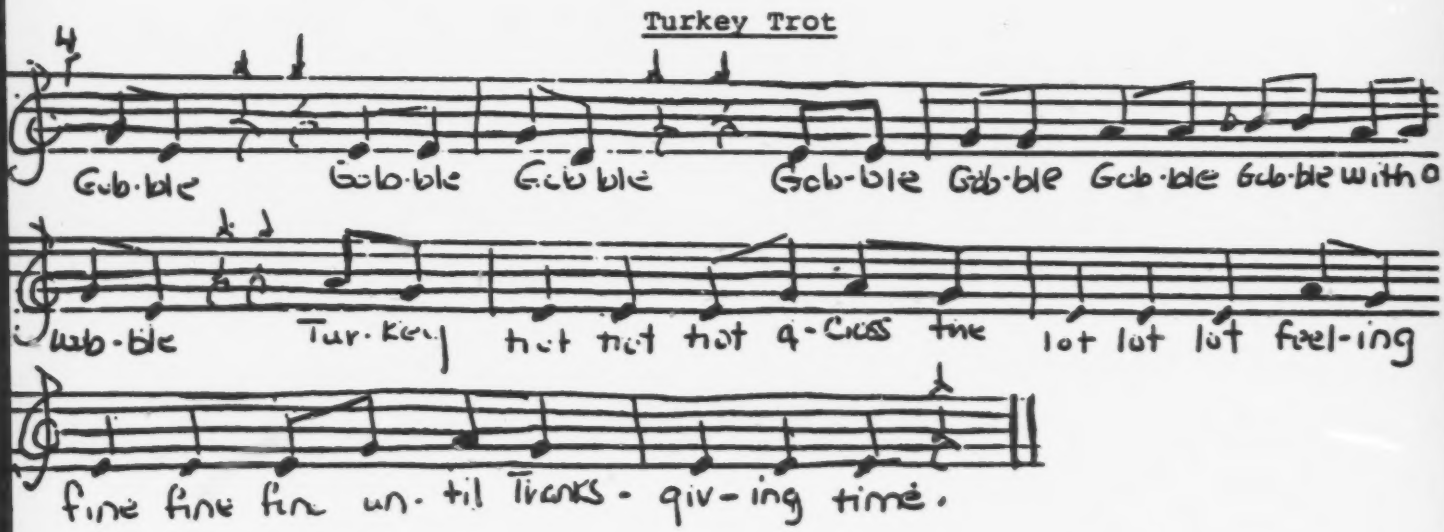
Preparation:

teach the song

discuss what turkeys say and do

finger cymbals or triangles

drums

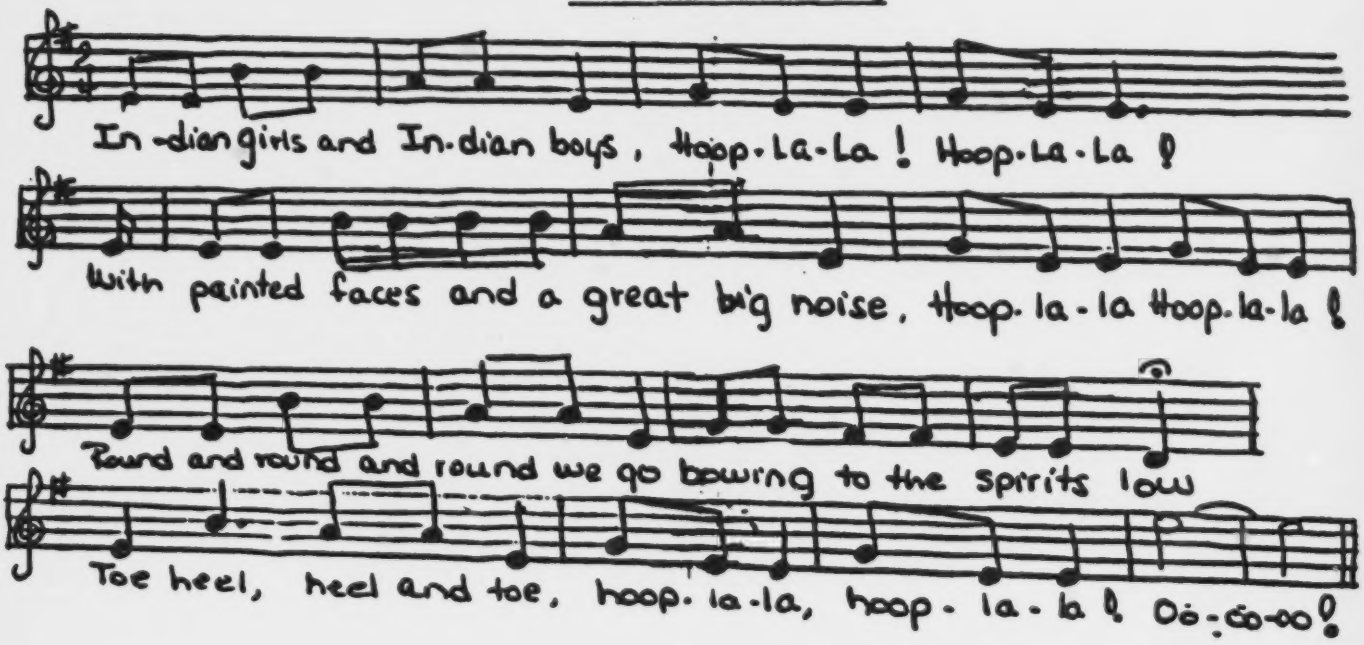

Turkey Trot
Gob·ble Gob·ble Gob·ble Gob·ble Gob·ble Gob·ble Gob·ble with a
Gob·ble Tur·key trot trot trot a·cross the lot lot lot feel·ing
fine fine fine un·til Thanks·giv·ing time.

= finger cymbal - can use Δ

= steady beat (drum)

Indian Song: Ki-yi-yi-yi

Indian Action Song


In-dian girls and In-dian boys, Hoop-la-la! Hoop-la-la!
With painted faces and a great big noise, Hoop-la-la Hoop-la-la!
Round and round and round we go bowing to the spirits low
Toe heel, heel and toe, hoop-la-la, hoop-la-la! Oo-oo-oo!

Process:

teach the song - sing to enjoy - act out the words
jump on hoop - arms out on la-la
jump on hoop - arms in on la-la

The Rhythm Band

The benefit of the rhythm band results from the organization of its activity. Instruments are not used indiscriminately or haphazardly.

The children should be divided into groups, so the different types of instruments are grouped together, like: drums, tambourines, triangles, rhythm sticks, etc.

The children beat or keep the steady beat in one or more groups. Some groups have a special part ot play like outlining the melody. This gives the children the concept of following, responding and accompanying the music. The children are an external part to the music and they actually do not have any part in creating the musical stimuli. Eye-hand coordination, following directions, memory, and listening skills are being reinforced.

Melody Midget's Music for Rhythm Band explains everything in great detail. I haye included a possible placement of instruments and rhythmic patterns that show what signs indicate:

—— = rest

= shake

1 - 2 - 123 is played I rest, 2 rest, 123.

Look at the bottom of page 2 of insert packet. Let's try it. Let's pull together some of the concepts we've been talking about this morning.

HELPFUL HINTS FOR SUCCESS

When introducing the instruments to beginners, it is advisable to present one instrument at a time, giving each child an opportunity to play each kind using the different rhythmic patterns. This experience may be spread over several weeks. Those without instruments may clap the rhythms. After several instruemnts have been introduced each group may in turn, play a few measures thus preparing the children for the orchestration as it is used in the music.

Before using a piece for the rhythm band, it is helpful to acquaint the children with the music by clapping, marching, skipping, swaying, nodding, counting and other exercises. The rhythmic pattern of 1-2-123 (1 rest 2 rest 123 rest) lends itself nicely to a variety of activities. For example - nod heads right 1 -, left on 2 -, and center on 123 -; swing arms right on 1 -, left on 2 -, and shake vigorously for ~~~; point right hand on 1 -, left hand on 2 -, and clap both hands on 123 -; clap hands in up-down motion on 1 - 2 - then tap left knee, right knee, and left elbow for 123 -. The regular march rhythm may be clapped, marched, and tapped using the knees as a drum. The waltz rhythm may be drilled by swaying, swinging, and skating exercises.

After using the music for exercises, all the children may imagine that they have the various instruments and may pretend they are playing all the parts. This will familiarize

them with the orchestration before they actually play it with the instruments. Although the score is used only by the director, it may be shown to the class and the various parts counted and directed by all. If this procedure is used with each piece, especially at the beginning, it will lessen confusion, save wear and tear on the instruments, and give the children a variety of activities. When the director and children have become familiar with the cues, they enjoy following directions "made up" by the leader on his own.

A rhythm band should not be restricted merely to keeping time by striking instruments to the count of the music. With the suggestions given for handling the various instruments, many rhythmic and graceful movements are possible. Melody Midgets' Music provides adequate materials and directions for developing an effective rhythm band. An example follows:

RHYTHMIC PATTERNS

Playing the melody and following the numbers of the rhythmic pattern it is easy to interpret the scores. It is important to remember that we are not counting the time value of notation but following a pattern. The arrangement suggested below may be used with "Baa, Baa, Black Sheep", "Looby Loo", and "Sing a Song of Six-pence".

Baa, Baa, Black sheep, Have you an-y wool?
1 2 3 4 1 2 3 4
Yes sir, yes sir, Three bags full.
1 — 2 — 1 2 3 —
One for my mas-ter, And one for my dame, But
1 2 3 4 1 2 3 4
ALL
none for the lit-tle boy who cries in the lane.
1 — 2 —

The basic rhythmic patterns used in Melody Midgets" Music have been demonstrated on the record, Side 1. Below are the scores as you will hear them. The children may clap with the record and use the various instruments for practice. These simple rhythmic patterns are established and applied to various pieces. They may be taught through counting, marching, clapping, nodding, swaying, waving, etc., always using these same patterns. Take one pattern and one instrument at a time and see how it is.

GROUP A Stick, Triangles, Jingle Clogs, Bells, Tambourines

1- 2- 123- 1- 2- 123- 1- 2- 123- 1- 2- 123-

1234 1234 1234 1234 1234 1234 1234 1234

GROUP B Triangles, Jingle Clogs, Bells, Tambourines (Sticks are not used for the shake or roll)

1- 2-~ 1- 2-~ 1- 2-~ 1- 2-~ 1- 2-~ 1- 2-~ 1- 2-~ 1- 2-~

GROUP C Tambourines (These rhythms are played only by tambourines)

1~ 2~ 3~ 4~ 5~ 6~ 7~ 8~

1 2~ 1 2~ 1 2~ 1 2~

1~~ 2~~ 3~~ 4~~ 5~~ 6~~ 7~~ 8~~

In order to use the child director's score to the best advantage, it is necessary to arrange the instruments in definite groups. Any number of different instruments may be included. However, sticks, triangles, tambourines, drums and cymbals must be placed so that the director can indicate their turns as they come. As the director faces the band the triangles should be located to his left, the tambourines to his right, sticks in the back, drums and cymbals in center front.

Suggested arrangements are shown here: —

In a classroom where no large space is available the instruments can be grouped according to rows, or the lines can be formed around the desks keeping the instruments in the same positions as stated above.

The number of instruments will vary, but the following balance may serve as a guide: —

Class of 50

8 Triangles
8 Tambourines
14 Sticks (pairs)
7 Bells
2 Drums
2 Sets of Cymbals
2 Bird Whistles
7 Jingle Clogs or Castanets

It is not necessary to have all these instruments. Substitutes or additions may be made. Wood blocks or sand blocks can be grouped with sticks or drums. Instruments may be made if they cannot be purchased.

DIRECTOR'S CUES

The director uses definite gestures for each of the several types of rhythmic patterns which make up this music, pointing in turn to the respective instruments as each group is to play. Taken a step at a time -- one pattern, one instrument at a time -- these different rhythmic gestures are easily mastered.

When the instruments are to play the 1 2 3 4 pattern the director swings the baton in a rhythmic figure-eight pattern.

If the pattern 1- 2- 123- is to be played the baton is swung to the left for 1-, right for 2-, and then three strokes center for 1 2 3-.

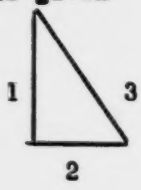
For the pattern 1- 2- ~~ the baton is swung left for 1-, right for 2-, and shaken center for ~~.

The pattern 1 ~~ 2 ~~, etc. is indicated by one short stroke with the baton and a shake.

For the pattern 1 2~~1 2~~ the baton is given two short strokes and a quick shake.

When the pattern 1 ~~ ~~ 2 ~~ ~~ is to be used the baton is given one stroke and two quick shakes.

For the waltz rhythm 1 2 3 1 2 3 the director uses a triangular stroke, down for 1, right for 2, and up for 3.



If the instruments are to rattle, shake, or jingle ~~~~ the director shakes the baton pointing it in the direction of the players concerned.

When a particular group of instruments is to play either a rhythmic pattern or the shake, the director makes the indicated gesture with the baton pointing to that group. If all instruments are to play he gestures with both hands.

Specific directions for drums and cymbals are given on the page where these instruments are pictured.

TAMBOURINES - Orange

When the tambourines are to play alone the director leads with the baton pointing to the right in their direction. The tambourine is held by the rim with the skin head facing the other hand. It is struck against the fleshy part of the hand below the wrist. For a rattling effect the tambourine is shaken vigorously with a rotary motion. The tambourines lend themselves readily to various graceful rhythmic movements. They may be struck with an up-down movement or tapped on the knees and elbow. When used for shaking they may be swung in a large circle or up and down.

If the sticks are to play alone the director leads with the baton pointing straight ahead. Sticks are to be tapped one on the other or struck against each other with a large up-down stroke using a full arm swing. Sticks never play for the shake ~~~~.

STICKS --Blue

TRIANGLES --Yellow

When it is the triangles' turn to play the director leads with the baton pointing to the left in their direction. The triangles should be suspended from a holder and struck on the <u>outside</u> with a beater. To produce the jingle effect the beater is moved quickly <u>inside</u> the lower corner.

DRUMS -- Red

Drums and cymbals play only when pictured or for the parts marked ALL. The drums and cymbals are played together in most cases. The director gives their cue by striking his hand with the baton pointing low and to the center. If either instrument is to play alone he uses the same gesture pointing low either to the right or left as the case may be.

CYMBALS -Black

Cymbals are to be played by striking them together using a large up-down sweep of the arms, or one cymbal may be struck with a beater. Drums and cymbals are silent when the other instruments are shaking or rattling.

Green

At this sign the director leads with BOTH hands indicating that the various groups of instruments are to play together as a chorus. Bird whistles play at this signal but only for the ~~~~ shake part. Drums and cymbals do not play with this group.

ALL

ALL

This signal is not used often and it includes ALL instruments, drums, cymbals, and the various groups. The director leads the entire band by striking his hand and baton up over his head. ALL instruments should respond with a definite climactic beat.

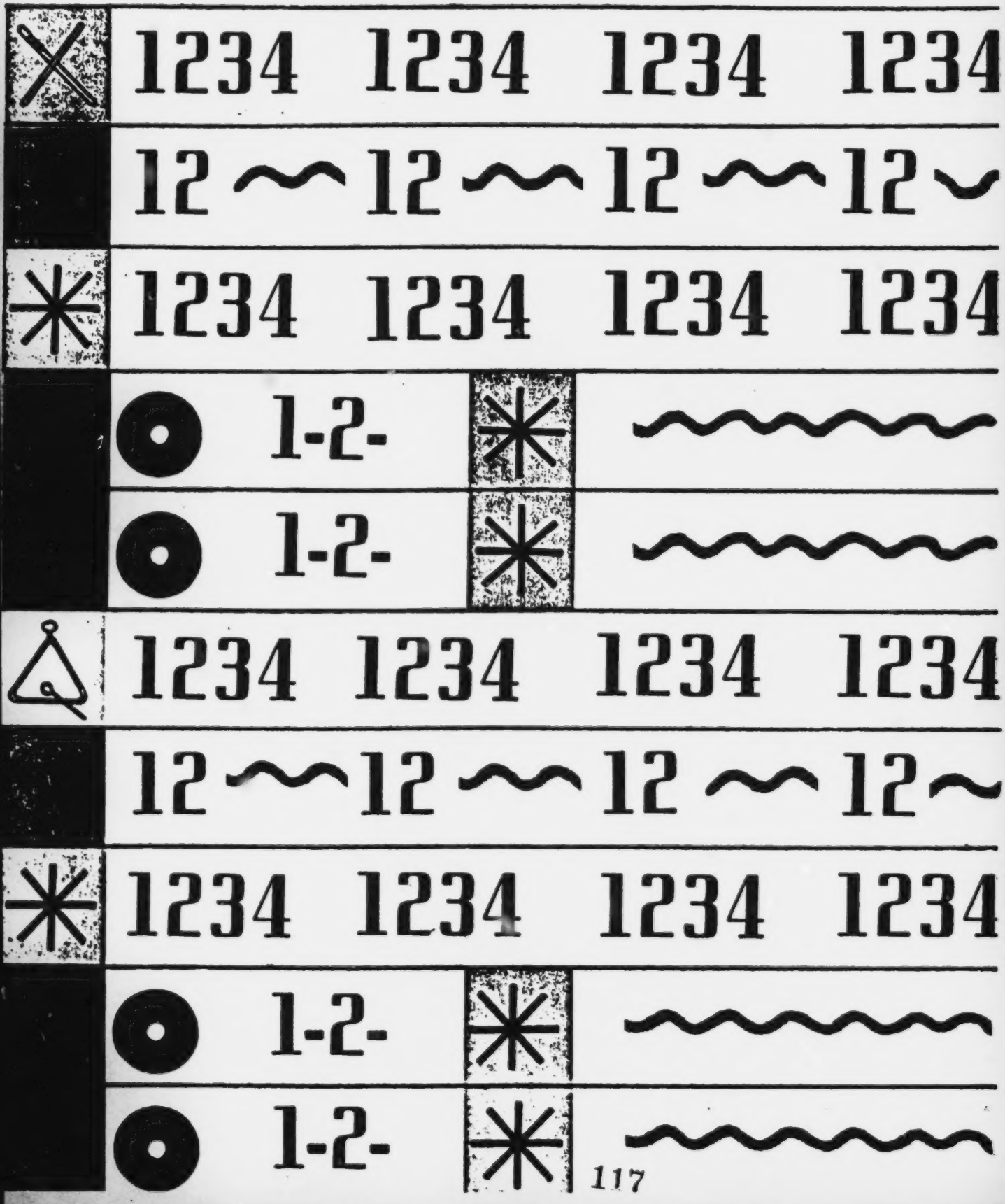
JINGLE CLOGS
BELLS
CASTANETS
ETC.

These instruments play only at the signals ✳ and ALL when the director leads with both hands. The jingle is struck on the palm of the hand with the jingle side up for a definite beat and shaken in the air for the rattle effect.

The bells are given a sharp, definite shake if they are to play a beat and are shaken in the air to give the jingle effect.

Castanets are used in the same manner as the above.

2--Skip To My Lou



APPENDIX L

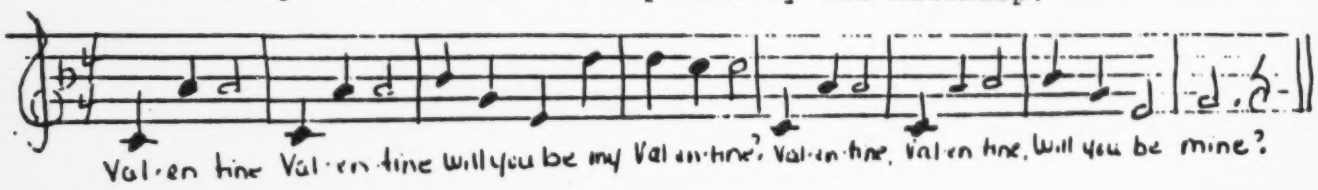
WORKSHOP III

Workshop III Combines Movement, Rhythms and Instruments to Develop Motor and Language Skills

Presented for
Head Start and Migrant Teachers
February 2, 1987
Franklin Park

by
Shirley Brodhecker
Music Clinician
Caloosa Elementary

A. Song - Valentine: accompanied by the autoharp.



Process:

1. What does a valentine look like? Hava a picture of a valentine.

2. Have child draw in the air in front of him or her a valentine each time the word is sung in the song.

Preparation for instrument playing:

1. Have the child or children play on their legs (patschen).

2. When accomplished put an instrument (triangle) on that steady beat.

3. Other instruments may be added:

   tambourine
   drum

Begin movement:

Children who aren't playing instruments may create a dance - circle dance.

Objective:

Children will be able to clap or play instruments on the steady beat, picture what a heart looks like by drawing in the air, and to put a dance to the song.

B. Verse:

My heart goes thump
My heart goes bump
My heart goes thump, bump,
Thump, bump, thump

Process:

1. Totally perform the verse first.
2. Children learn the verse by echoing one line at a time, then two lines at at time.
3. Have children listen once more while they hear the verse complete again.
4. Then it is their turn to say it in its entirety.

Rhythm:

Keep a steady beat while saying it.

Try to clap only on the word thump.

After children can do this, it's time for an instrument.

Speech:

Body percussion with speech, and playing instruments on some of the words.

Instrument:

Put a drum (let a child do this) on the words, bump and thump. If and when this is accomplished, the teacher can play a cowbell on the word bump.

Objective:

Children will be able to chant a verse, use body percussion, play a drum all at the same time. If the drum is too hard, leave it out; however, the concept of doing more than one thing at the same same time will be accomplished by saying the verse and using body percussion.

C. Song: My Valentine to the tune of Muffin Man

Will you be my valentine, valentine, valentine.

Will you be my valentine,

And hold your hand in mine.

Process:

1. Sing song with the autoharp as an accompaniment.

2. Teach children the song, one line at a time.

3. Let a few children skip, gallop, or tiptoe inside the circle while they sing the song. Do this until all have had a turn.

4. At another time, while using the same song, make a circle. Have an "it." "It" skips, gallops, or tiptoes around the inside of the circle. At the end of the song, the "it" bows in front of one of the children. They join hands and skip around the inside of the circle. Continue until all have had a turn.

Objective:

1. Auditory memory.

2. Gross motor development.

3. Learn "bow" for boys and courtsey for girls.

4. Reinforce circle concept.

D. Verse: Valentine:

Valentines, valentines,
How many do you see?
Valentines, valentines,
Count them all with me.
One for father,
One for mother,
One for grandma too.
One for sister,
One for brother,
And one for you, too.

Process:

1. Say the peom one line at a time.

2. Have the children echo. Put two lines together and use the same process.

3. Use the poem as a finger play.
The first four lines match your fingers.
Father: hold up thumbs.
Mother: hold up pointing fingers.
Grandma: hold up middle fingers.
Sister: hold up ring fingers.
Brother: hold up little fingers.

And, one for you too: put the two thumbs together and the pointing fingers together, and that will make a heart.

4. Another process would be to act the poem out. Have someone be the postman delivering them to father, mother, grandma, sister, brother.

Objective:

1. Auditory
2. Auditory memory
3. Finger play
4. Fine motor development
5. Visual
6. Rhythm

E. To Tune An Autoharp

1. Most autoharps have 12-15 chords with 36 strings. It may seem difficult to tune that many strings, but it really isn't.
2. You may use a pitch pipe, piano, recorder, or any instrument with a fixed pitch.
3. Start by tuning all the C's (begin with middle C), finish the C major chord, the C major chord: C E G
4. Tune the F major chord, the F major chord: F A C
5. Tune the G major chord, the G major chord: G B D
6. Tune the B major chord, the B major chord: B D# F#
7. Tune the C# major chord, the C# major chord: C# E G#
8. Tune the F# major chord, the F# major chord: F# A# C

When using the tuning key, always remember to turn slowly to avoid breaking the strings. Pluck the string and listen for proper pitch as you turn the tuning key. There are various ways to hold your autoharp. Choose the

way it is most comfortable for you.

Do not confuse "stroke" with "strum." A stroke is a sweeping motion across the strings away from you. A strum is made up of more than one stroke using a rhythmic pattern to go along with the song.

You normally stroke or strum the autoharp to the left of the keys.

You play the keys on most autoharps (Appalachian) with your left hand.

This means that your right hand has to cross over the left hand if the autoharp is lying flat, either on your lap or a table (picture 1 or 2, p.).

If you hold up the autoharp, your right hand does not cross over the left hand (picture 3, p).

Always try to keep a steady beat, and match the strokes with the music.

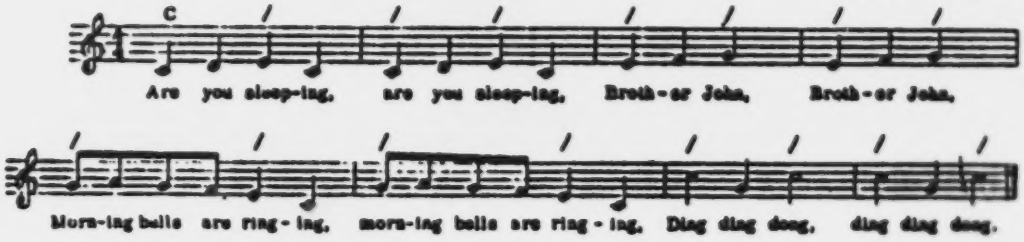
Let's try some of the following songs.

The first song, Frere Jacques, or Brother John, does not have a chord change. The chord to use is indicated over the staff. The slash marks following C, indicate that C is to be played for each slash mark. If another chord is to be played, there will be a different letter in place of the slash mark. Always keep the chord pressed down firmly, and never press down two chords at once.

BROTHER JOHN

(Frere Jacques)

Old French Round

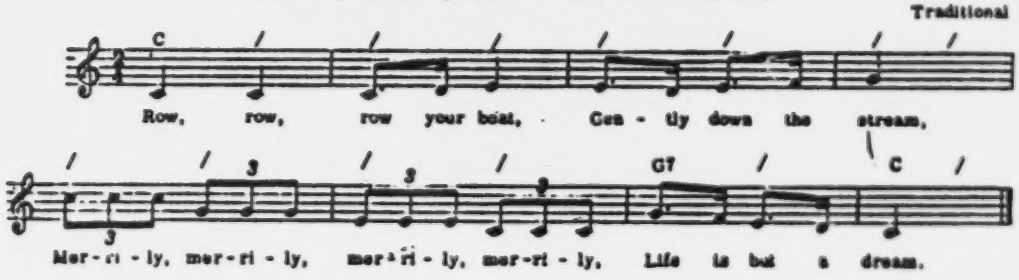

C
Are you sleep-ing, are you sleep-ing, Broth-er John, Broth-er John,
Morn-ing bells are ring-ing, morn-ing bells are ring-ing, Ding ding dong, ding ding dong.

F. Song: Row, Row, Row Your Boat

Let's try a song that requires two chords for the accompaniment. It is important to press only one chord bar at a time. Try to coordinate the pressing of the chord bar with the stroke of the right thumb, as this will give a smoother sound to your playing.

ROW, ROW, ROW YOUR BOAT

Traditional

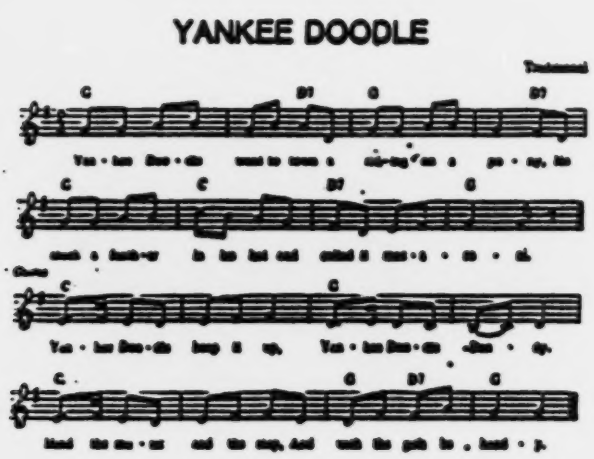


G. Song: On Top of Old Smokey

An interesting variation on the preceding strum can be got by using a stroke in the middle octave on the second beat. The notation for this strum would look like this: 𝅗𝅥 ♯ 𝅘𝅥. Try it on:

H. Song: She'll Be Comin' Round the Mountain

I. Song: Yankee Doodle accompanied by the autoharp



Process:

1. Sing the song.
2. Sing the first part softly, the second part in a loud voice.
3. Can the children distinguish between the soft and loud sounds?

Objective:

Children will distinguish between loud and soft sounds. The skill is auditory discrimination.

Process Reinforced:

1. Add a variety of instruments.
2. Talk about the instruments, the loud sounds some make and the soft sounds some make.
3. As the children sing the song, let them play the instruments to go along with the loudness and the softness of their voices.

Objective:

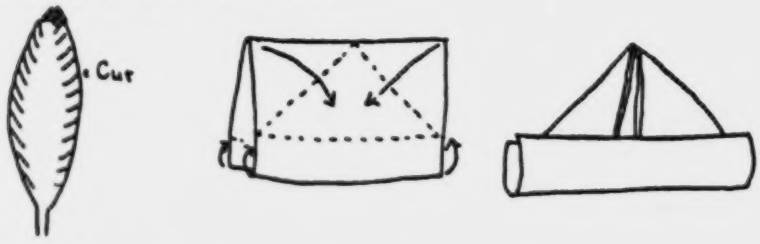
1. Auditory discrimination reinforced
2. Doing more than one thing at a time.

Activity:

1. Make a paper hat. If the children cannot handle doing this, have it done before introducing the song.

2. You will need: newspaper, construction paper, and crayons.

3. Help the children fold the newspaper to make a Yankee Doodle hat.



4. Have the feathers already cut from the construction paper and laminated, if you choose.

5. After hat is made, staple the feather to it.

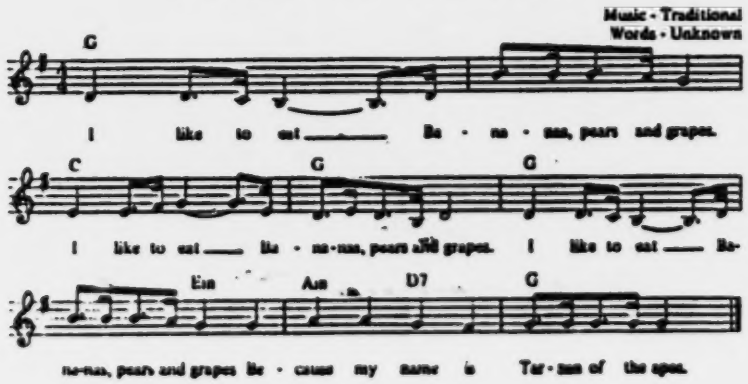
6. Let the children wear the hat while singing and playing the song.

Objective:

1. If the children do make the hats, fine motor skill is used.

J. Song: Tarzan of the Apes, accompanied by the autoharp

TARZAN OF THE APES


Music - Traditional
Words - Unknown
G
I like to eat ba-na-nas, pears and grapes.
C G G
I like to eat ba-na-nas, pears and grapes. I like to eat ba-
Em Am D7 G
na-nas, pears and grapes be-cause my name is Tar-zan of the apes.

Process:

1. Show pictures of fruits and vegetables.
2. Talk about each one. Do you eat them raw, cooked, or both ways?
3. Children will contribute lots of information.
4. Have enough of these pictures so that each child will have one.
5. Go around the circle, and ask each child to name what he has; either a vegetable or fruit.
6. To pick up the pictures: The teacher walks around the circle with two baskets. One is the fruit basket and one is the vegetable basket.
7. Each child names his picture and puts the picture into the correct basket.

Objective:

1. Language skill
2. Learn about fruits and vegetables

Process:

1. Still using the same song
2. Clapping the syllables of the fruits in the song
3. Only clap the fruit words while singing the song
4. Try to clap the fruit words and do not sing these words. Put them in your head.
5. In doing this, I say to the children, "mouth" the words you don't sing.

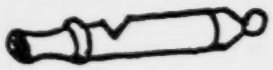
Objective:

1. Develop the child's motor skills.
2. If the child can clap the "fruit words" without singing them, that child is internalizing the word.

INSTRUMENT GLOSSARY

In using this manual, the teacher should be familiar with these instruments.

BOBBIE WHISTLE:



CLAVES:

FINGER CYMBALS:

HAND CYMBALS:

HAND DRUM:

HAND BELLS:

JINGLE TAP:

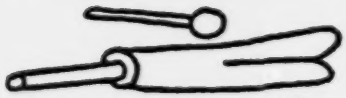
LOOP BELLS:

MARACAS:

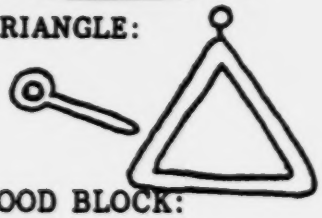
SAND BLOCKS:

TAMBOURINE:

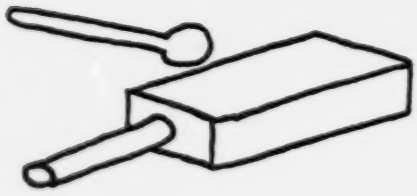
TONE BLOCK:



TRIANGLE:



WOOD BLOCK:



	Plays in Keys Of	Principal Chords	Subordinate Chords
MODELS	C	C, F, G7	Am, Dm, G, E7, A7, D7, C7, F7
15E	F	F, Bb, C7	Am, Dm, Gm, C, E7, A7, D7, G7, F7
15EB	G	G, C, D7	Am, E7, A7, G, G7, C7, D, Eb
	Am	Am, Dm, E7	C, F, G7, A7, D7, C7
	Dm	Dm, Gm, A7	F, Bb, G7, C7, D7, E7, F7
	D	D, G, A7	Gm, Bb, E7, D7, G7
	Bb	Bb, E, F7	F, Dm, Gm, A7, D7, G7, C7

	Plays in Keys Of	Principal Chords	Subordinate Chords
MODELS	C	C, F, G7	Am, Dm, G, E7, A7, D7, C7
45	F	F, Bb, C7	Am, Dm, Gm, E7, A7, D7, G7
45B (Appalachian)	G	G, C, D7	Am, E7, A7, G, C7, D
	Am	Am, Dm, E7	C, F, G7, A7, D7, C7, E
	Dm	Dm, Gm, A7	F, Bb, G7, C7, D7, E7, A
	D	D, G, A7	Gm, Bb, E7, D7, A
	A	A, D, E7	F, A7, D7, E

	Plays in Keys Of	Principal Chords	Subordinate Chords
ELECTRIC MODELS	A	A, D, E7	Dm, B7, A7, D7
Cutlass (Stereo)	D	D, G, A7	A, Em, Gm, B7, E7, D7, G7
Lancer (Mono)	G	G, C, D7	D, Em, Am, Cm, B7, E7, A7, G7, C7
	C	C, F, G7	G, Em, Am, Dm, Fm, B7, E7, A7, D7, C7, F7
	F	F, Bb, C7	C, Am, Dm, Gm, Bbm, E7, A7, D7, G7, F7
	Bb	Bb, Eb, F7	F, Dm, Gm, Cm, G7, D7, C7
	Em	Em, Am, B7	A, D, G, C, E7, A7, D7
	Am	Am, Dm, E7	D, G, C, F, A7, D7, G7
	Dm	Dm, Gm, A7	G, C, F, Bb, D7, G7, C7
	Gm	Gm, C, D7	C, F, Bb, Eb, G7, C7, F7
	Cm	Cm, Fm, G7	F, Bb, Eb, C7, F7
	Fm	Fm, Bbm, C7	Bb, Eb, F7

Here are the symbols I use to describe the strums:

= stroke in the lower octabe

= stroke in the middle octave

= stroke in the higher octave

= upstroke

= downstroke

= upstroke arpeggiando; a slow stroke over two or more octaves

T = stroke with the thumb

i = stroke with the index finger

m = stroke with the middle finger

r = stroke with the ring finger

l = stroke with the little finger

H = Hammerin' on; an effect produced by quickly stroking the strings just before the chord bar is pressed down. Think "ah-um" as you do it.

P = pinch

(i-m) = plucking tow or more strings simultaneously in the same general area with the index and middle finger.

(m-r) = plucking two or more strings simultaneously in the same general area with the middle and ring finger.

LF = loose fist; the hand is held in a slightly curved position. The fingernails brush up and down the strings.

I suggest wearing a plastic thumb pick and plastic or metal finger picks on the index and second fingers. See the illustration on the following page.

Plastic thumb and finger picks

Plastic flat pick

Felt pick

1. Why do we stress rhythm in preschool? Discuss.
2. What other area in music can rhythm and movement lead to?
3. What are some of the ways that instruments enhance a child's development?
4. What are some of the instruments that should be available to preschool children in your room? Autoharp - how to tune, how to hold, how to use picks.

Several ways to tune the autoharp: pitch-pipe, piano, and bar instruments. Tune middle C, followed by all the C's, etc. If the autoharp is new, there is a possibility of the strings slipping. Always press in the strings before and after tuning the autoharp when it is new. This will tighten strings that may have slipped. Then you may have to return some of the strings. You'll find them fun to use and the children enjoy another new sound.

GLOSSARY OF TERMS

1. Auditory Attending - purposeful listening
2. Auditory Localization - identifying where the sound originates
3. Auditory Memoyr - recalling what you hear
4. Auditory Processing - organizaing the information you hear to make the correct response
5. Auditory Reception - understanding what you hear
6. Crossing the Mid-line - manipulating the body freely from one side to the other
7. Figure Ground Discrimination - identifying the significant message or sound when surrounded by other sounds
8. Improvement in Creative Self-Expression - using imagination to express movements and ideas
9. Pragmatics - functional use of language for interpersonal communication
10. Prosody - melodic variations of pitch, intensity and juncture
11. Quantititative Concepts - understanding numerical terms
12. Rhythm, Stress, and Syllablication - movement of language and word emphasis, being able to repeat all syllables
13. Sequencing - recalling order
14. Spatial Concepts - the ability to interpret the location of an object in relation to the self
15. Syntax - formation of words within a sentence to express meaning
16. Visual Attending - purposeful looking
17. Visual Memory - recalling what you see

Tuning the Autoharp

Any musical instrument must be in tune before it can be played properly. The autoharp is no exception. With 36 strings, this may seem to be a difficult task, but is actually isn't. Take a few moments to learn the proper method and you will have no problem. The captions on the picture show the basic steps.

The autoharp can be tuned to a chromatic pitch pipe or any instrument with a fixed pitch. If a piano is available, it is the best.

When the autoharp is new, it may require tuning fairly often, but as the body and strings settle into final position, the tuning becomes much less frequent.

Generally only a few strings ever get out of tune at the same time. To test for these, press down a chord and draw a pick slowly across the strings. This will locate the string or strings out of tune in the chord. After bringing those strings up to pitch, continue with the next chord. We suggest you tune the C major chord first, then the F major, the G major, and then follow with the others.

If the autoharp ever gets completely out of tune and a piano is available, start with the lowest string, which is the second F below the middle C on the piano, and continue up the scale. If a piano is not available, use a chromatic pitch pipe and start tuning at the C in the middle octave. This is the same as middle C on the piano and also the first note on the chromatic C pitch pipe. Then continue tuning through the chromatic scale of the pitch pipe. This will tune the middle octabe. Now tune the other octaves in unison with this octave.

To check unison tuning, fold a small piece of tissue paper into a V and place it like a saddle on the string you know is in tune. Now start tuning the same string one octave away. When that string is in tune, the tissue paper will start dancing from the unison vibration.

CAUTION: Usually, less than 1/8 of a turn will tune a string. Turn the key very slowly and gently. Autoharp strings are steel. They can be stretched, but not very much. Go easy.

A Short History of the Autoharp

"Maybe the autoharp was my good luck piece." So wrote W. C. Handy, father of the blues, several years ago to Dr. Frank Grimes, editor of the Abilene (Texas) "News Reporter." Handy also told editor Grimes, "I played the autoharp 66 years ago . . ." and in closing his letter said, "Blame it all on the autoharp."

That the author of the "St. Louis Blues" played the autoharp before the turn of the century wasn't unusual. During that period, it was probably the most popular instrument in the nation. Hundreds of thousands had been sold and autoharp clubs, like today's folk or rock n' roll groups, were all the rage.

The autoharp was invented in 1881 by Charles F. Zimmermann, a German immigrant and a dedicated musician and craftsman. He had devised a new system for scoring music using only numbers and tried in vain to convince the musical world to adopt it. In despair, he sought to build an instrument that could be played only by using his system - thus gave birth to the autoharp.

What irony! Zimmermann's dream -- a new musical scoring system, has vanished into obscurity while his tool for demonstrating it, the autoharp, has endured and become world famous.

Zimmermann began producing autoharps in Philadelphia in 1885 and had immediate success. Nevertheless, in 1892 the business was sold to Alfred Dolge, a piano parts maker, and was moved to Dolgeville, N. Y. Dolge was apparently quite a promotor and in short order, had pushed autoharp sales to the point where it was, as he claimed "America's Favorite Instrument." In that era, the renowned Gilmore's Bank, led by Victor Herbert, featured the grand concert model of the autoharp.

Perhaps misled by the amazing popularity of the autoharp, Dolge tried to force music stores into a different marketing system. But they rebelled, refused to sell autoharps, and by the turn of the century, Dolge was bankrupt. In 1910, the Phonohapr Company of Boston bought the patents and began producing the autoharp again. But times and tastes had changed. In 1926, when Oscar Schmidt absorbed the Phonoharp Company, fewer than 1,000 of the standard model 73 autoharps were made.

However, through the years there remained a hard core of autoharp fans, mostly in the Southern Appalachian region. While the focus of the nation turned to jazz,

blues, and swing, such people as Ernest V. "Pop" Stoneman, who made the first record using the autoharp for Okeh in 1924, were using the autoharp to express their native musical idiom.

Many others played the autoharp during this period but the famous Carter Family stand out most prominently. The only authoritative historian of the autoharp, A. Doyle Moore of the University of Illinois (*), writes that the autoharp was Sarah Carter's "first choice in ensemble playing" and if she had owned one of the more complex autoharps, "we might never heard Sarah Carter play guitar." Today Mother Maybelle Carter, cousin of Sarah, with her daughters Helen, June, and Anita, carry on in this great family tradition playing autoharps that differ only in minor detail from those made by Zimmermann three quarters of a century ago.

A current list of professional entertainers and musicians who feature the autoharp is nowadays too lengthy for listing in this brief history. But it would contain top-flight names among folk, pop, rock'n'roll, country, western, and gospel musicians and the number of not so well known players of the autoharp is amazing.

That small "hard core" of autoharp fans, once confined to the Southern mountains, is no longer small and keeps growing with every passing day as the enjoyment of the autoharp and the beauty of its music makes new friends all over the world. The makers of the autoharp, Oscar Schmidt-International, have been constantly expanding to keep up with the demand for autoharps.

In recent years, Oscar Schmidt has also redesigned the autoharp and improved practically every aspect of if to give it new beauty, new flexibility, and vastly increased tune holding ability. They also designed and introduced the Summit Electric Autoharps, instruments which produce absolutely unique sounds and effects for adv anced musicians. All these progressive improvements have also increased the popularity of the autoharp.

Some say history repeats itself. Who knows? Perhaps one of today's autoharp players will someday write, as W. C. Handy did, "Maybe the autoharp was my good luck piece."